



UNIVERSITY OF  
ILLINOIS LIBRARY  
AT URBANA-CHAMPAIGN  
MUSIC

The person charging this material is responsible for its return to the library from which it was withdrawn on or before the **Latest Date** stamped below.

Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.


To renew call Telephone Center, 333-8400

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

~~OCT 16 1985~~  
9/23 22



# A GREEK SLAVE.

 *Musical Comedy.* 

LIBRETTO BY  
OWEN HALL.

LYRICS BY  
HARRY GREENBANK & ADRIAN ROSS.

MUSIC BY  
**SIDNEY JONES.**  
Composer of "The Geisha," "An Artist's Model," and "A Gaiety Girl."

---

VOCAL SCORE	...	...	...	6s. net.
PIANOFORTE SOLO	...	...	...	3s. „
LYRICS	...	...	...	6d. „

---

LONDON:

HOPWOOD & CREW, Ltd., 42, New Bond Street, W.

Boston, New York and Chicago: The White-Smith Music Publishing Company.

Germany and Austria: Messrs. Bote & Bock.

Budapest: Bárd Ferencz és Testvere.

Copyright 1898 by Hopwood & Crew.

*All performing Rights in this Opera are reserved. Single detached numbers may be sung at Concerts, not more than two at one Concert, but they must be given without Stage Costume or Action. In no case must such performance be announced as a "Selection" from the Opera. Application for right of performing the above Opera must be made to Mr. GEORGE EDWARDES, Daly's Theatre, London.*

*Sidney Jones*



# Dramatis Personæ.



MAIA...	...	...	...	...	(Daughter of Heliodorus)	...	...	...	MISS MARIE TEMPEST
ANTONIA	...	...	...	...	(A relative of Caesar)	...	...	...	MISS HILDA MOODY
MELANOPIS	...	...	...	...	}	...	...	{	MISS GLADYS HOMFREY
CIRCE...	...	...	...	...					MISS MAGGIE MAY
NEPIA	...	...	...	...					MISS ELISABETH KIRBY
LUCINEA	...	...	...	...	}	...	...	{	MISS ELISE COOK
FLAVIA	...	...	...	...					MISS OLIVE MORRELL
TULLIA	...	...	...	...					MISS M. RUBY
CORNELIA	...	...	...	...					MISS ALICE DAVIS
NYSA...	...	...	...	...	...	...	...	...	MISS F. JAMIESON
IRIS	...	...	...	...	(a Greek Slave, Confidential Maid of Antonia)	...	...	...	MISS LETTY LIND
DIOMED	...	...	...	...	(a Greek Slave)	...	...	...	MR. C. HAYDEN COFFIN
HELIODORUS	...	...	...	...	(a Persian Soothsayer)	...	...	...	MR. HUNTLEY WRIGHT
ARCHIAS	...	...	...	...	(a Greek Slave)	...	...	...	MR. SCOTT RUSSELL
MANLIUS	...	...	...	...	}	...	...	{	MR. CHARLES MAGRATH
LOLLIUS	...	...	...	...					MR. FRANK BOON
CURIUS	...	...	...	...					MR. DONALD HALL
SILIUS	...	...	...	...					MR. AKERMAN MAY
MARCUS POMPONIUS...	...	...	...	...	(Prefect of Rome)	...	...	...	MR. RUTLAND BARRINGTON



ACT I.	...	...	...	...	Villa of Heliodorus, on the Heights of Rome
ACT II	...	...	...	...	Antonia's Villa at Baiæ
PERIOD	...	...	...	...	ABOUT A.D. 90.

# CONTENTS.

No.														PAGE
1.	OPENING CHORUS	...	...	...	...	"On the Dial"	...	...	...	...	...	...	...	1
2.	SONG	...	...	...	...	"The Wizard"	...	...	...	...	...	...	...	16
3.	QUARTETTE AND CHORUS	...	...	...	...	"By Bacchus"	...	...	...	...	...	...	...	21
4.	SONG	...	...	...	...	"Confidential"	...	...	...	...	...	...	...	25
5.	SONG	...	...	...	...	"Freedom"	...	...	...	...	...	...	...	30
6.	ORACLE SCENE AND QUARTETTE	...	...	...	...	...	...	...	...	...	...	...	...	37
7.	SONG	...	...	...	...	"The Lost Pleiad"	...	...	...	...	...	...	...	49
8.	DUET	...	...	...	...	"All is Fair"	...	...	...	...	...	...	...	52
9.	SONG	...	...	...	...	"I cannot love"	...	...	...	...	...	...	...	57
10.	SONG	...	...	...	...	"I should rather like to try"	...	...	...	...	...	...	...	61
11.	TRIO	...	...	...	...	"Whirligig"	...	...	...	...	...	...	...	66
12.	PROCESSIONAL MARCH AND CHORUS OF WELCOME	...	...	...	...	...	...	...	...	...	...	...	...	71
13.	SOLO AND SCENE	...	...	...	...	"Invocation"	...	...	...	...	...	...	...	80
14.	FINALE	...	...	...	...	"Bear the God of Love along"	...	...	...	...	...	...	...	98

## ACT II.

15.	OPENING CHORUS	...	...	...	...	"Here at Baiae on the Bay"	...	...	...	...	...	...	...	108
16.	SONG	...	...	...	...	"A Song of Love"	...	...	...	...	...	...	...	118
17.	DUET	...	...	...	...	"Oh, what will be the end of it?"	...	...	...	...	...	...	...	121
18.	SONG	...	...	...	...	"The Golden Isle"	...	...	...	...	...	...	...	128
19.	CONCERTED	...	...	...	...	"Topsy-turvy"	...	...	...	...	...	...	...	132
20.	CHORUS OF SATURNALIA	...	...	...	...	...	...	...	...	...	...	...	...	136
20a.	TARANTELLA	...	...	...	...	...	...	...	...	...	...	...	...	146
21.	SONG	...	...	...	...	"The Revels"	...	...	...	...	...	...	...	150
22.	SONG	...	...	...	...	"The Girl of my Heart"	...	...	...	...	...	...	...	156
23.	SONG	...	...	...	...	"I want to be popular"	...	...	...	...	...	...	...	160
24.	SONG	...	...	...	...	"I'm a naughty girl"	...	...	...	...	...	...	...	165
25.	SONG AND CHORUS	...	...	...	...	"A Frog he lived in a Pond"	...	...	...	...	...	...	...	171
26.	SONG	...	...	...	...	"Nothing but Nerves"	...	...	...	...	...	...	...	181
27.	DUET	...	...	...	...	"Forgive!"	...	...	...	...	...	...	...	186
28.	FINALE	...	...	...	...	"Hail! Antonia, hail!"	...	...	...	...	...	...	...	193

# A GREEK SLAVE.

1

MUSICAL COMEDY IN TWO ACTS.

LIBRETTO BY  
OWEN HALL.

LYRICS BY  
HARRY GREENBANK  
& ADRIAN ROSS.

MUSIC BY  
SIDNEY JONES.

## Nº 1. OPENING CHORUS— (FEMALE SLAVES.) "ON THE DIAL."

Moderato.

PIANO.

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Moderato.' and the dynamic is 'mf'. The music features a melodic line in the treble and a more rhythmic, accompanimental line in the bass.

The second system of musical notation. It continues the piano accompaniment. The treble staff has some rests, while the bass staff is more active. Dynamics include 'rull.' (rallentando), 'pp' (pianissimo), and 'ppp' (pianissimissimo). The music shows a gradual increase in intensity.

The third system of musical notation. The piano accompaniment continues with a steady rhythm. The treble staff has a melodic line, and the bass staff provides a solid foundation. The dynamic is marked 'p' (piano).

The fourth system of musical notation. The piano accompaniment concludes this section. The treble staff has a melodic line, and the bass staff provides a solid foundation. The dynamic is marked 'dim.' (diminuendo).

## SOPRANOS.

On the dial Shad - ow's fin - ger Marks the hour of

*a tempo*

This system contains the first line of the vocal melody for Sopranos and the beginning of the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a flowing eighth-note accompaniment in the right hand and block chords in the left hand.

noon! .....

This system continues the vocal melody with a long note for "noon!" followed by a dotted line. The piano accompaniment continues with its characteristic eighth-note pattern. A fermata is placed over the piano part at the end of the system.

Toil and trial, Though they lin - ger, Come to claim us

This system contains the third line of the vocal melody. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line.

soon. .... Though de - lay - ing

This system contains the fourth line of the vocal melody. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line and a small "Ped" (pedal) marking below the piano part.

From our la - bour, We must soon a - wake,

*f*

*And* \* *And* \* *And* \*

This system contains the first vocal line and the first system of piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. The first vocal line has a melodic line with eighth and quarter notes. The piano accompaniment features a flowing eighth-note melody in the right hand and a bass line with chords and single notes in the left hand. The first vocal line ends with a fermata over the final note.

Touch - ing, play - ing Pipe and ta - bor For our

This system contains the second vocal line and the second system of piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment continues the flowing eighth-note melody in the right hand and the bass line in the left hand. The second vocal line ends with a fermata over the final note.

mas - ters' sake. ....

This system contains the third vocal line and the third system of piano accompaniment. The vocal line has a long note followed by a rest. The piano accompaniment continues the flowing eighth-note melody in the right hand and the bass line in the left hand. The third vocal line ends with a fermata over the final note.

*poco rall.*

This system contains the fourth vocal line and the fourth system of piano accompaniment. The vocal line is a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. The fourth vocal line has a melodic line with eighth and quarter notes. The piano accompaniment features a flowing eighth-note melody in the right hand and a bass line with chords and single notes in the left hand. The fourth vocal line ends with a fermata over the final note.

*poco più mosso.*

Though in love-ly youth, We're a wear-y.... cho-rus,

Slaves who serve the sooth - Say - er He - li - do - rus!

But till he is come, We can dream we're ly - ing In El - y - si-

-um, Her - o - ines un - dy - ing! Or, if that's too far.

Down in hap-py Ha-des, We'll pre-tend we are No-ble Ro-man

*poco più mosso*  
la - - dies, Each with maid-ens fair Round her toil-et

*poco più mosso*

trip-ping; If they pull a hair, Won't they get a

whip-ping!

*f*

Tempo I.  
*meno mosso.*

"What a pret - ty sto - la, dear! Is it not too

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat major). The lyrics are "What a pret - ty sto - la, dear! Is it not too". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with two flats in the key signature. The right hand features flowing sixteenth-note patterns, while the left hand provides a steady bass line with chords.

warm?" "I sup - pose you've come to hear

The second system of the musical score. The vocal line continues with the lyrics "warm?" and "I sup - pose you've come to hear". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the tempo and key signature.

All these slaves per - form?"

The third system of the musical score. The vocal line continues with the lyrics "All these slaves per - form?". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the tempo and key signature.

We are not so rude as they, So we will be

The fourth system of the musical score. The vocal line concludes with the lyrics "We are not so rude as they, So we will be". The piano accompaniment concludes with similar melodic and harmonic patterns, maintaining the tempo and key signature.

mute — Hi - ther come the girls who play

*Allegretto con moto.*  
On the dain - - ty lute!

*mf*

LUTEPLAYERS.

Touch the string, step and sing,  
Jar - ring gods work at odds,

All ..... in danc - ing mea - - sure .....  
Fix ..... the why and where - - fore, .....

Life is hard, sings the bard, Vain ..... is world - ly  
Give us toys, griefs or joys, What .... is that to

plea - - sure! Hu - man cir - cum - stan - ces  
care for? Laugh and dance the fast - er,

Are the sport of chan - ces. Nev - er mind,  
Nev - er fear dis - as - ter, For - tune saves

Fate... is kind, Leaves us songs and dan - ces.....  
low - ly slaves, Strikes the lord - ly mas - ter!.....

Ah! .....  
Ah! .....

CHORUS.  
Nev - er mind, Fate is kind, Leaves us songs and dan - ces.  
For - tune saves low - ly slaves, Strikes the lord - ly mas - ter!

TENOR. Come,  
BASS. Come,  
*poco accel:*

*Allegro moderato.*

bus - tie up, won't you? We know if you don't you will

bus - tie up, won't you? We know if you don't you will

all be hung up by your thumbs, If things are not rea - dy, the

all be hung up by your thumbs, If things are not rea - dy, the

mas - ter has said he will give it you hot when he comes! And

mas - ter has said he will give it you hot when he comes! And

Ju - pi - ter save us! he'll pil - lo - ry, Da - vus, and

Ju - pi - ter save us! he'll pil - lo - ry, Da - vus, and

Sv - rus will sit in the stocks,..... Or, I should - n't won - der, he'll

Sv - rus will sit in the stocks,..... Or, I should - n't won - der, he'll

**SOPRANOS.**

strike us with thun - der he keeps in the or - a - cle Box! Oh,

strike us with thun - der he keeps in the or - a - cle Box! Oh,

bui - si - ly bus - tle, with mas - cu - line mus - cle and

bui - si - ly bus - tle, with mas - cu - line mus - cle and

bui - si - ly bus - tle, with mas - cu - line mus - cle and

fem - i - nine quick - ness and taste; It won't be a mat - ter for

fem - i - nine quick - ness and taste; It won't be a mat - ter for

fem - i - nine quick - ness and taste; It won't be a mat - ter for

friv - ol - ous chat - ter, there is - n't a mo - ment to waste! For

friv - ol - ous chat - ter, there is - n't a mo - ment to waste! For

friv - ol - ous chat - ter, there is - n't a mo - ment to waste! For

tor-ments a-wait us if each ap-par-a-tus is not where it ought to be -

tor-ments a-wait us if each ap-par-a-tus is not where it ought to be -

tor-ments a-wait us if each ap-par-a-tus is not where it ought to be -

-long, Un - for - tu - nate for us if He - li - o - dor - us should

-long, Un - for - tu - nate for us if He - li - o - dor - us should

-long, Un - for - tu - nate for us if He - li - o - dor - us should

find there is an - y - thing wrong! For

find there is an - y - thing wrong! For

find there is an - y - thing wrong! For

he is a ter-ri-ble man— A hor-ror a-broad and at home— And

he is a ter-ri-ble man— A hor-ror a-broad and at home— And

he is a ter-ri-ble man— A hor-ror a-broad and at home— And

no-bo-dy can es-cape from the ban Of the wick-ed-est wiz-ard in Rome! He

no-bo-dy can es-cape from the ban Of the wick-ed-est wiz-ard in Rome! He

no-bo-dy can es-cape from the ban Of the wick-ed-est wiz-ard in Rome! He

rules with his ma-ji-cal dome The earth, and the air, and the foam— The

rules with his ma-ji-cal dome The earth, and the air, and the foam— The

rules with his ma-ji-cal dome The earth, and the air, and the foam— The

*ff*

rich and the great come here for their fate To the might - i - est wiz - ard in

rich and the great come here for their fate To the might - i - est wiz - ard in

rich and the great come here for their fate To the might - i - est wiz - ard in

Rome! To the might - i - est wiz - ard

Rome! To the might - i - est wiz - ard

Rome! To the might - i - est wiz - ard

in Rome!

in Rome!

in Rome!

# Nº 2. SONG.— (HELIODORUS.) "THE WIZARD."

Moderato.

PIANO. *f*

I lived in de - sert  
And then in E - gypt's  
And then I sought the

*p*

Eas - tern lands, A mass of li - ons mixed with sands, Which danced ec - cen - tric  
heart I hid, And dire and dread - full deeds I did, Shut up in - side a  
In - dian shore, For for - ty years or may - be more, To learn the Brah - min's

sar - a - bands When blown on by a bliz - zard ..... My  
 py - ra - mid With bee - tle, snake and li - zard ..... At  
 mys - tic lore, The pro - cess real - ly is hard ..... For


lodg - ing was a ru - ined tomb, A shelter from the wild st - moon, And  
 night I wandered by the Nile And chatted with the cro - co - dle, And  
 twen - ty years with - out a doze You stand up - on al - ter - nate toes, And

there in gha - st - ly, ghoul - ish gloom, I learned to be a wiz - ard.  
 thus in the E - gyp - tian style I learned to be a wiz - ard.  
 ba - lance co - bras on your nose—To learned to be a wiz - ard.

So now I am a mar-vel of a Mage, The  
 So now I am a mar-vel of a Mage, Through  
 So now I am a mar-vel of a Mage, I can

won-ders of the fu-ture I can gauge, A fore-cas-ter of dis-as-ter like the  
 read-ing a pa-py-rus of a page From the gum-my lit-tle tum-my of a  
 tie my-self in tan-gles, I'll en-gage, Like a ro-guey a-ged fo-gey of a

Mas-ter Zor-o-as-ter, I'm the migh-ti-est ma-gi-cian of the age, I'm the  
 rum-my sort of mum-my, I'm the migh-ti-est ma-gi-cian of the age, I'm the  
 bo-gey of a Yo-gi. I'm the migh-ti-est ma-gi-cian of the age, I'm the

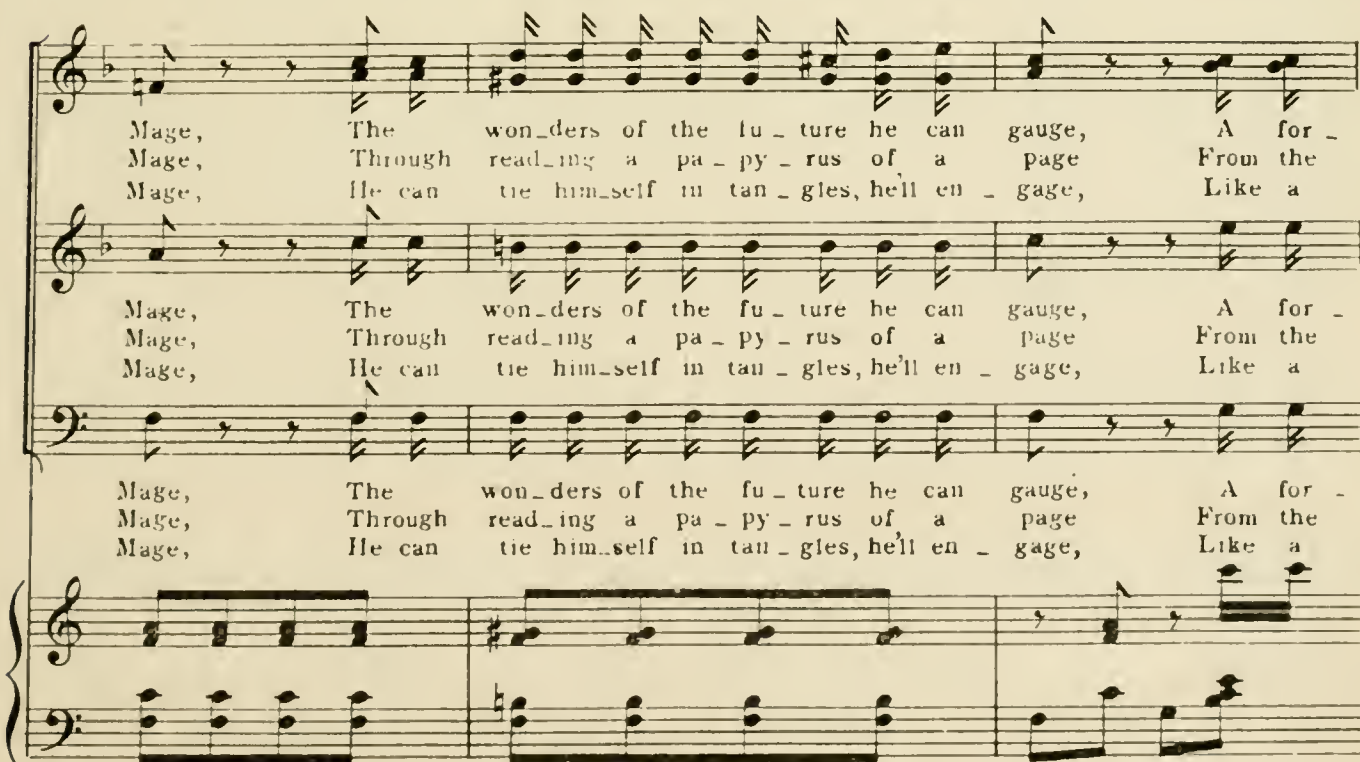


migh-ti-est ma-gi-cian of the age.  
 migh-ti-est ma-gi-cian of the age.  
 migh-ti-est ma-gi-cian of the age.

So now he is a mar-vel of a  
 So now he is a mar-vel of a  
 So now he is a mar-vel of a

So now he is a mar-vel of a  
 So now he is a mar-vel of a  
 So now he is a mar-vel of a

So now he is a mar-vel of a  
 So now he is a mar-vel of a  
 So now he is a mar-vel of a



Mage, The won-ders of the fu-ture he can gauge, A for -  
 Mage, Through read-ing a pa-py-rus of a page From the  
 Mage, He can tie him-self in tan-gles, he'll en - gage, Like a

Mage, The won-ders of the fu-ture he can gauge, A for -  
 Mage, Through read-ing a pa-py-rus of a page From the  
 Mage, He can tie him-self in tan-gles, he'll en - gage, Like a

Mage, The won-ders of the fu-ture he can gauge, A for -  
 Mage, Through read-ing a pa-py-rus of a page From the  
 Mage, He can tie him-self in tan-gles, he'll en - gage, Like a

\_cas\_ter of dis\_as\_ter like the Mas\_ter Zor\_o\_as\_ter, He's the migh\_ti\_est ma\_gi\_cian of the  
 gum\_my lit\_tle tummy of a rum\_my sort of mum\_my, He's the migh\_ti\_est ma\_gi\_cian of the  
 roguey a\_ged fogey of a bo\_gey of a Yo\_gi, He's the migh\_ti\_est ma\_gi\_cian of the

age, He's the migh\_ti\_est ma\_gi\_cian of the age.  
 age, He's the migh\_ti\_est ma\_gi\_cian of the age.  
 age, He's the migh\_ti\_est ma\_gi\_cian of the age.

age, He's the migh\_ti\_est ma\_gi\_cian of the age.  
 age, He's the migh\_ti\_est ma\_gi\_cian of the age.  
 age, He's the migh\_ti\_est ma\_gi\_cian of the age.

*Fine.*

D.S.

# Nº 3. QUARTETTE—(SILIUS, LOLLIUS, CURIUS, MANLIUS.) "BY BACCHUS!"

Moderato.

PIANO.

(CURI.) In a sci-on of a  
(SILI.) In the Ro-man sport-ing

no-ble Ro-man race, And a judge of a-ny fas-ci-nat-ing face; I've had  
or-a-cle to-day; I've a lead-ing glad-i-a-tor in my pay; He is

am-o-rous suc-ces-ses With pa-tri-cians and prin-ces-ses, But of  
backed to fight a Bri-ton, And I've put a ti-dy bit on, Till I

course I could not men- tion name and place! (LOLL.) As a lea- der of so -  
stand to lose a tal- ent either way! (MANLI.) I'm a mil- i- ta- ry

- ci- e- ty I shine; Ev- en Cae- sar of- ten asks me in to dine; Just a  
Tri- bune of the Guard, So from ac- tive co- per- a- tions I'm de- barred; But at

dip in Fa- ther Ti- ber, And I'm great as an im- bi- ber From an  
dril- ling you will stamp us As the best up- on the Cam- pus, Though it

am- pho- ra of old Fa- ler- nian wine! So  
does- n't leave us hon- our- a- bly scared!

up and down We storm the town, And wake the night with song and jest, And

when we've dined, You'll always find By Bacchus! we're the ve-ry best, the

ve-ry best.

**SOPRANOS.**

**TENOR.** So up and down They storm the town, And wake the night with

**BASS.** So up and down They storm the town, And wake the night with

song and jest, And when they've dined, You'll al\_ways find By Bacchus! they're the

song and jest, And when they've dined, You'll al\_ways find By Bacchus! they're the

song and jest, And when they've dined, You'll al\_ways find By Bacchus! they're the

2<sup>nd</sup> time. 1. 2.

ve - ry best, the ve - ry best. best.

2<sup>nd</sup> time.

ve - ry best, the ve - ry best. best.

2<sup>nd</sup> time.

ve - ry best, the ve - ry best. best.

*p*

*D.C.*

# Nº 4. SONG — (IRIS.) "CONFIDENTIAL"

Allegro.

PIANO.

The piano introduction is in 6/8 time, marked *f* (forte). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat).

Allegretto.

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The tempo is marked *Allegretto*. The lyrics are: "I'm dear lit\_tle I\_ris, The mes\_sen-ger fair; My la\_dy's at\_tire is My I car\_ry her let\_ters All care-ful\_ly sealed, And some of my bet\_ters Would".

The second system continues the song with the same tempo and instrumentation. The lyrics are: "du\_ty and care. I make my suc\_ces-ses In drap\_ing her dres\_ses And like them re\_vealed; Though men of high sta\_tion Would give com\_pen-sa\_tion For".

Quicker.

The third system of the song is marked *Quicker*. It features a faster tempo and includes a key change to two flats (B-flat and E-flat) in the piano accompaniment. The lyrics are: "twin\_ing the tres\_ses Of beau\_tif-ful hair! A ticklish af\_fair Is prompt in\_for\_ma\_tion, I nev\_er will yield! When prin\_ces appealed, I".

do - ing the hair!  
nev - er would yield.

I set - tle it thus, I  
They flat - ter me thus, they

friz - zle it so, Most deft and de - fer - en - tial, And  
whee - dle me so I'm calm and con - se - quen - tial, For

CURIUS.

whether it's all her own, or no, Is strict - ly con - fi - den - tial! It's  
a - ny - thing I'm al - lowed to know Is strict - ly con - fi - den - tial! It's

SILUIS. LOLLIVS. MANLIUS.

strict - ly, Whol - ly— Ab - so - lute - ly— Ut - ter - ly con - fi - den - tial!  
strict - ly, Whol - ly— Ab - so - lute - ly— Ut - ter - ly con - fi - den - tial!

You settle it thus, you fizzle it so, Most deft and de - fer - en - tial, And  
They flat - ter him thus, they wheedle him so She's calm and con - se - quen - tial, For

You settle it thus, you fizzle it so, Most deft and de - fer - en - tial, And  
They flat - ter him thus, they wheedle him so She's calm and con - se - quen - tial, For

You settle it thus, you fizzle it so, Most deft and de - fer - en - tial, And  
They flat - ter him thus, they wheedle him so She's calm and con - se - quen - tial, For

*Allegretto.* §

whether it's all her own, or no, Is strict - ly con - fi - den - tial.  
a - ny - thing she's al - lowed to know Is strict - ly con - fi - den - tial.

whether it's all her own, or no, Is strict - ly con - fi - den - tial.  
a - ny - thing she's al - lowed to know Is strict - ly con - fi - den - tial.

whether it's all her own, or no, Is strict - ly con - fi - den - tial.  
a - ny - thing she's al - lowed to know Is strict - ly con - fi - den - tial.

*Allegretto.* §

*p*

D.C.

DANCE. *After 2<sup>nd</sup> Verse.*

A musical score for a dance, consisting of six systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 6/8. The music features a variety of notes, rests, and ornaments, with some measures containing multiple notes beamed together. The score is written in a style typical of 19th-century musical publications.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements such as eighth and sixteenth notes, rests, and chords. Some measures feature slurs or ties. A dynamic marking of *accel.* (accelerando) appears in the third system. The piece concludes with a double bar line at the end of the sixth system.

Nº 5. SONG— (DIOMED.) "FREEDOM."

Words by HENRY HAMILTON.

PIANO.

*Allegro.*

The first system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (f) dynamic and features a series of eighth-note chords and single notes, some with accents. The left staff is in bass clef with the same key signature and time signature, providing a harmonic foundation with chords and single notes.

*Moderato.*

The second system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (ff) dynamic and features a series of eighth-note chords and single notes, some with accents. The left staff is in bass clef with the same key signature and time signature, providing a harmonic foundation with chords and single notes.

Con - tent?

It were to say my man - hood

nay, My soul were slave to find my fet - ters light; To

The third system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (f) dynamic and features a series of eighth-note chords and single notes, some with accents. The left staff is in bass clef with the same key signature and time signature, providing a harmonic foundation with chords and single notes.

me they mar the glo-ry of the day, They mock the soft ne-

The first system of the musical score for 'A Greek Slave'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are: 'me they mar the glo-ry of the day, They mock the soft ne-'. The piano part consists of chords and moving lines in both hands.

*piu agitato.*  
- pen-the of the night, Cre-a-tion fair with freedom cries my wrong,

The second system of the musical score. The tempo/mood marking '*piu agitato.*' is written above the vocal line. The lyrics continue: '- pen-the of the night, Cre-a-tion fair with freedom cries my wrong,'. The piano accompaniment becomes more active with sixteenth-note patterns in the right hand.

*Molto mosso.*  
Free is the wind, un-fettered is the wave; It breaks my heart to

The third system of the musical score. The tempo/mood marking '*Molto mosso.*' is written above the vocal line. The lyrics are: 'Free is the wind, un-fettered is the wave; It breaks my heart to'. The piano part features a driving sixteenth-note accompaniment in the right hand.

hear the wild-bird's song; That doth but sing of free-dom to the slave.

The fourth system of the musical score. The lyrics conclude: 'hear the wild-bird's song; That doth but sing of free-dom to the slave.' The piano accompaniment continues with the same rhythmic intensity.

## Moderato.

Let me be free, 'Tis all the world and more to

The first system of the musical score for 'A Greek Slave'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The tempo is marked 'Moderato'. The lyrics are 'Let me be free, 'Tis all the world and more to'.

me Free as the boundless heav'n above, To dare, to

The second system of the musical score. The vocal line continues with the lyrics 'me Free as the boundless heav'n above, To dare, to'. The piano accompaniment provides harmonic support.

do, to live, to love. Be mine the free-man's

The third system of the musical score. The vocal line continues with the lyrics 'do, to live, to love. Be mine the free-man's'. The piano accompaniment includes a crescendo and decrescendo marking.

hand and soul,... My fate to conquer and control: I

The fourth system of the musical score. The vocal line concludes with the lyrics 'hand and soul,... My fate to conquer and control: I'. The piano accompaniment continues with the same harmonic structure.

First system of the musical score. The vocal line (treble clef) has a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "cry, as cry the blind to see, Let me be free, Let...". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *f* (forte) appears in the right hand towards the end of the system.

Second system of the musical score. The vocal line continues with the lyrics: "..... me be free. 'Tis". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *f* (forte) in the left hand, *ff* (fortissimo) in the right hand, and *p* (piano) in the right hand towards the end of the system. The key signature changes to two flats (Bb, Eb) at the end of the system.

Third system of the musical score. The vocal line has the lyrics: "li-ber-ty, and li-ber-ty a-lone Man's love il-lumes with lus-tre-light of". The piano accompaniment continues with the same rhythmic pattern. The key signature remains two flats (Bb, Eb).

Fourth system of the musical score. The vocal line has the lyrics: "gold What hath a slave to of-fer of his own, Can maid-en". The piano accompaniment continues with the same rhythmic pattern. The key signature remains two flats (Bb, Eb).

love a hel\_ot bought and sold? In dreams a\_lone with freeman I com\_

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

\_ pete I join in joy of bat\_tle with the brave, I

This system contains the third and fourth staves of music. The vocal line continues with the lyrics. The piano accompaniment features a more active melody in the right hand.

lay my lau\_rels at my la\_dy's feet, To wake a -

*colla voce.*

This system contains the fifth and sixth staves of music. The vocal line ends with a long note. The piano accompaniment has a more complex, arpeggiated texture. The instruction *colla voce.* is written below the piano staff.

*rall.*  
\_ gain and find my \_ self a slave.

This system contains the seventh and eighth staves of music. The tempo instruction *rall.* is written above the vocal staff. The vocal line concludes with the final lyrics. The piano accompaniment ends with a sustained chord.

Let me be free, 'Tis all the

world and more to me.

Free as the bound - less heav'n a - bove To dare, to

do, to live, to love. Be

mine the free - man's heart and soul, ..... My fate to

con - quer and con - trol I cry as cry the blind to

see, Let me be free, Let..... me be

**Maestoso.**  
free.

# Nº 6. ORACLE SCENE & QUARTETTE -

(LICINIA, FLAVIA, TULLIA & CORNELIA.) "WE ARE NOBLE ROMAN LADIES."

*Andante maestoso.*

SOPRANOS.

TENOR.

BASS.

PIANO.

When blanched is ev'-ry cheek, And bent is ev'-ry

When blanched is ev'-ry cheek, And bent is ev'-ry

When blanched is ev'-ry cheek, And bent is ev'-ry

head, The Or - a - cle will speak In ac - cents deep and dread!

head, The Or - a - cle will speak In ac - cents deep and dread!

head, The Or - a - cle will speak In ac - cents deep and dread!

*ff*

The *pp*

The *pp*

The *pp*

The *dim.*

*Allegretto moderato.*

Or - a - cle will speak In ac - cents deep and dread!

Or - a - cle will speak In ac - cents deep and dread!

Or - a - cle will speak In ac - cents deep and dread!

**ROMAN LADIES.**

We are

no - ble Ro - man la - dies, As one glance dis - cov - ers, And not

The first system of the musical score for 'A Greek Slave'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The lyrics are: 'no - ble Ro - man la - dies, As one glance dis - cov - ers, And not'.

one of us a - fraid is Of lack - ing for lov - ers. We're as

The second system of the musical score. The vocal line continues with the lyrics: 'one of us a - fraid is Of lack - ing for lov - ers. We're as'.

charm - ing and in - si - dious, The po - ets all say so, As the

The third system of the musical score. The vocal line continues with the lyrics: 'charm - ing and in - si - dious, The po - ets all say so, As the'.

beau - ties of O - vi - dius, O - vid - i - us Na - so.

The fourth system of the musical score, concluding the piece. The vocal line ends with the lyrics: 'beau - ties of O - vi - dius, O - vid - i - us Na - so.' The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3'.

*Poco più mosso.*

LICINIA.

Each of us have slaves in plen - ty, For our hair is done by twen - ty;

The first system of the musical score for Licinia's first vocal line and piano accompaniment. The vocal line is in treble clef, 6/8 time, with a key signature of three flats. The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef, both in 6/8 time.

Ten to put the pins in pla - ces, Four a-piece to rouge our fa - ces;

The second system of the musical score for Licinia's second vocal line and piano accompaniment. The vocal line continues in treble clef, 6/8 time. The piano accompaniment continues with the same instrumental parts.

FLAVIA.

Half - a - doz - en each for swath - ing Us in tow - els af - ter bath - ing;

The third system of the musical score, featuring Flavia's first vocal line and piano accompaniment. The vocal line is in treble clef, 6/8 time. The piano accompaniment continues with the same instrumental parts.

Eight to strum or sing a bal - lad, Six to mix a Ro man sa - lad.

The fourth system of the musical score, featuring Flavia's second vocal line and piano accompaniment. The vocal line is in treble clef, 6/8 time. The piano accompaniment continues with the same instrumental parts.

## LICINIA.

Sev - en to a - noint our shoul - ders, And a doz - en tu - nic fol - ders;

Note and in - vi - ta - tion writ - ers, And pro - fes - sion - al re - cit - ers.

## FLAVIA.

Lyr - ists, danc - ing girls and pip - ers, Man - i - cures and san - dal - wip - ers,

And a thous - and or - di - na - ry Slaves a - piece to fetch and car - ry.

*Allegretto moderato.* ALL.

We have birth and wealth and fash - ion Dis -

- put - ed by no man, But we cher - ish each a pas - sion For

some no - ble Rom - an. So re - ply in style punc - ti - lous, O

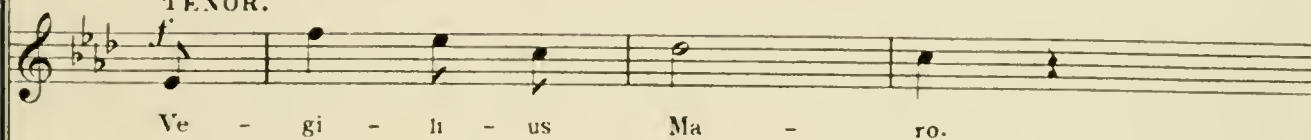
im - age of Pha - raoh! Like the Si - byl of Ver - gi - lius,

CIRCE.  
*Slower.*

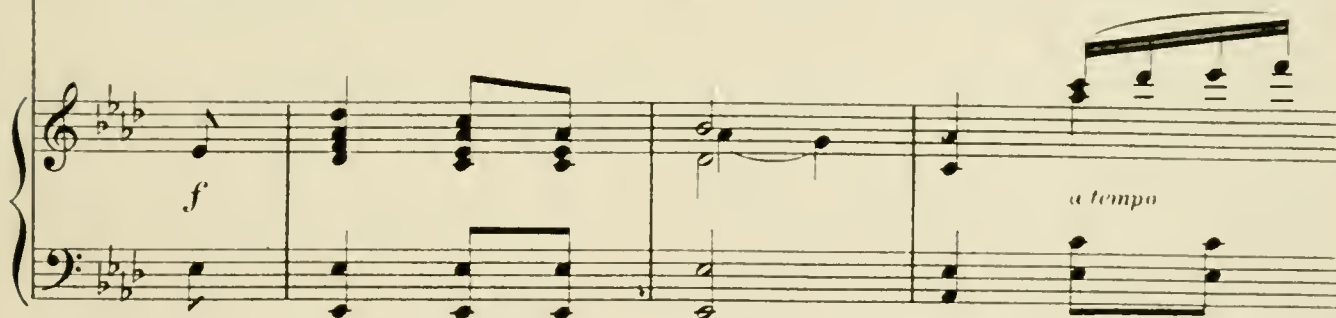
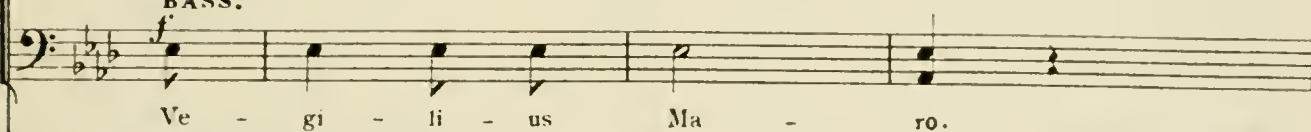
## SOPRANOS.



## TENOR.



## BASS.



Recit.  
CIRCE.

Oh, migh-ty Or - a - cle, to whom the age be-yond Is but a

The first system of the musical score for 'Recit. CIRCE.' features a vocal line and a piano accompaniment. The vocal line begins with a recitative style, marked 'Recit. CIRCE.'. The lyrics are 'Oh, migh-ty Or - a - cle, to whom the age be-yond Is but a'. The piano accompaniment starts with a series of chords and a long, sustained note in the right hand, marked with a 'p' (piano) dynamic.

span, *Tempo con moto.* *accl.*

The second system continues the musical score. The vocal line has a rest, and the piano accompaniment features a more active melody. The tempo is marked 'Tempo con moto.' and the style is 'accl.' (accelerando). The lyrics 'span,' are present.

*Andante.* Be - hold from la-dies, each ex-treme-ly

The third system is marked 'Andante.' and features a vocal line and a piano accompaniment. The lyrics are 'Be - hold from la-dies, each ex-treme-ly'. The piano accompaniment includes a section with 'L.H.' and 'R.H.' markings, indicating left and right hand parts, and a '3' marking for a triplet.

fond Of one young man! You know the secret future fate in store For ev'-ry dame; You

The fourth system continues the musical score. The vocal line has a rest, and the piano accompaniment features a more active melody. The lyrics are 'fond Of one young man! You know the secret future fate in store For ev'-ry dame; You'.

know their lov-ers two or three or more, Or all the same!

The fifth system continues the musical score. The vocal line has a rest, and the piano accompaniment features a more active melody. The lyrics are 'know their lov-ers two or three or more, Or all the same!'. The piano accompaniment includes a section with a '3' marking for a triplet.

**SOPRANOS.**  
**TENOR.**  
**BASS.**

Speak, Or - a - cle, the for - tune of the

Speak, Or - a - cle, the for - tune of the

Speak, Or - a - cle, the for - tune of the

**MAIA.** 3

Daughters of

four In song ..... pro - - claim.

four In song pro - - claim.

four In song pro - - claim.

Rome this is your fu - ture lot: You shall be

loved of him that loves you not, And you shall love in love's despite per-

- force, And you shall mar - ry him, and you di - vorce; You

shall be wretched, you be du - ly blest; The Or-a - cle has spoken. Ac-tum

Allegretto moderato.

est! .....

That's a rath - er doubt - ful an - swer For a fa - mous ne - cro-man - cer,

Like a puz - zle or a rid - dle, In - side out and down the mid - dle.

Though our no - ble op - u - lence is Far too great to reck ex - pen - ses,

We ac - count it hard - ly fun - ny Get - ting no - thing for our mo - ney!

SOPRANOS.

This is nice, and this is pro - per! Not a sin - gle bit of cop - per!

TENOR.

This is nice, and this is pro - per! Not a sin - gle bit of cop - per!

BASS.

This is nice, and this is pro - per! Not a sin - gle bit of cop - per!

*f*

Well, for sti - gi - ness that's sha - dy, No - thing beats a no - ble la - dy!

Well, for sti - gi - ness that's sha - dy, No - thing beats a no - ble la - dy!

Well, for sti - gi - ness that's sha - dy, No - thing beats a no - ble la - dy!

No - thing beats a no - ble la - - - dy!

No - thing beats a no - ble la - - - dy!

No - thing beats a no - ble la - - - dy!

A Greek Slave.

N<sup>o</sup> 7. SONG - (MAIA.) "THE LOST PLEIAD."

VOICE. *Moderato.* MAIA.

1. 'Twas a pret-ty lit-tle  
2. Now the giant's daughters  
3. But the Dog-Star, brightly

PIANO. *f* *p*

MA. maid-en In a gar-den grey and old, Where the ap-ple trees were la-den With the  
se-ven She a-mong them-if you please, Were trans-la-ted to the hea-ven As the  
shin-ing, In the hot-test of Ju-ly, Saw the pret-ty Plei-ad pin-ing In the

MA. ma-gic fruit of gold; But she stray'd be-yond the por-tal Of the gar-den of the  
star-ry Plei-a-des! But a-mid their con-stel-la-tion One a-lone was al-ways  
sha-dow of the sky. And he court-ed her and kiss'd her, Till she kin-dled in-to

MA. Sun, And she flirt-ed with a mor-tal Which she ought-n't to have done!  
dark, For she shrunk from ob-ser-va-tion, Or cen-sor-i-ous re-mark.  
light. And the Plei-ad's er-ring sis-ter Was the la-dy of the night.

A.

For a gi - ant was her fa - ther and a god - dess was her mo - ther; She was  
She had yild - ed to a mor - tal when he came to flirt and flat - ter. She was  
So her for - mer in - dis - cre - tion as a fault was ne - ver rec - kon'd To...

A.

Mer - o - pe or Ster - o - pe - the one or else the o - ther; And the  
Mer - o - pe or Ster - o - pe - the for - mer or the lat - ter, So the  
Mer - o - pe or Ster - o - pe - the first or else the sec - ond - And a

IA.

man was not the e - qual though pre - sent - a - ble and rich Of  
pla - nets all ig - nored her and the com - ets would - n't call On  
Milk - y Way of ba - bies in the course of a - ges came To

MA.

Mer - o - pe or Ster - o - pe - I can't re - mem - ber which.  
Mer - o - pe or Ster - o - pe - I am not sure at all!  
Mer - o - pe or Ster - o - pe - I can't re - call her name.

*mf*

MAIA.

Poor Mer-o-pe or  
 Poor Mer-o-pe or  
 Fair Mer-o-pe or

HELIODORUS.

Or Ster-o-pe! Poor Mer-o-pe or  
 Or Ster-o-pe! Poor Mer-o-pe or  
 Or Ster-o-pe! Fair Mer-o-pe or

MARCUS.

Poor Mer-o-pe!  
 Poor Mer-o-pe!  
 Fair Mer-o-pe!

Poor Mer-o-pe or  
 Poor Mer-o-pe or  
 Fair Mer-o-pe or

Ist & 2nd verses. Last verse.

MA.

Ster-o-pe- we can't re-mem-ber which!  
 Ster-o-pe- we are not sure at all!  
 Ster-o-pe- we can't re-call her name!

H.

Ster-o-pe- we can't re-mem-ber which!  
 Ster-o-pe- we are not sure at all!  
 Ster-o-pe- we can't re-call her name!

M.

Ster-o-pe- we can't re-mem-ber which!  
 Ster-o-pe- we are not sure at all!  
 Ster-o-pe- we can't re-call her name!

D.S.

N<sup>o</sup>. 8. DUET (DIOMED & MAIA.) "ALL IS FAIR."

Tempo di Valse.

PIANO.

MAIA.

My wom-an's wit shall set you free, But count the cost ..... For  
 Since all is fair in love, they say, My aim shall be ..... With

MAIA.

li - ber - ty re-gained will be Your free - dom lost ..... The  
 ev - 'ry trick that art can play To set you free. .... The

MAIA.

vic - tor's spoils to me will fall And you'll be mine ..... An  
 ten - der cause in which I fight Will make me strong, ..... For

MA.

hon - or, that's done which in af - ter is all right, you And can't... de - thing

MA.

DIOMED.

Gline... wrong... No If sweet - er in - fate is no

DI.

held in store... By gods... a - bove... Than wrong can do,.... Your slave... may claim... The

DI.

serv - ing to you steal for your ev - er - more Whom most I no

DI.

love..... What hap - pi - ness can your slave to be While  
shame..... As no - thing can be done a - miss For

DI.

life, en - dures!..... Strike off the bonds that  
love's dear sake,..... Then all the joys I


DI.

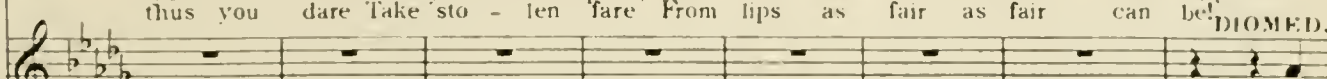
fet - ter like me And give me to yours!..... But all is  
want - like this I'm free to take..... Though all is

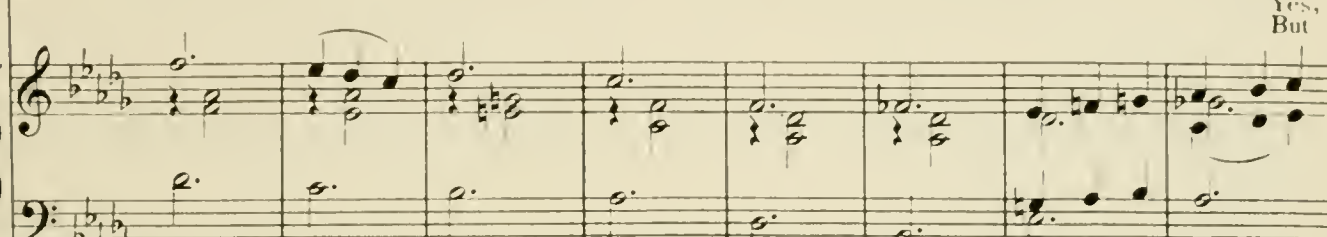
*rall.* *a tempo*

MA.

fair in love, you see, For I think you're fair, you say to me, And  
fair in love, you see, For I think you're hard - ly fair to me, When

MA.  you are fair Be - yond com - pare, So all is fair as fair can be! DIOMED.

DI.  thus you dare Take sto - len fare From lips as fair as fair can be!

 Yes, But

MA.  And you are fair. Be - yond com - pare, So

DI.  It's hard - ly fair! It's hard - ly fair When

 all is fair in love, you see. And fair in - deed it seems to me My all is fair in love, you see, And fair in - deed it seems to me When

MA.  all this is fair as fair - can be, yes, all is fair!.....

DI.  life to share With one so fair, with one so fair!.....

 thus I dare Take sto - len fare From lips so so

*p* D.C.

MA. *2.*  
fair! But all... is fair... as fair can

DI.  
fair! But all... is fair... as fair can

*pp*

MA. be! Yes, all... is fair, yes, all is

DI. be! Yes, all... is fair, yes, all is

*f*

MA. fair! .....

DI. fair! .....

*Presto.*  
*ff*

# Nº 9. SONG— ANTONIA. "I CANNOT LOVE."

Andante con moto.

PIANO.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and moving lines, marked with a forte 'f' dynamic and a crescendo 'cresc.' marking. The left hand, in bass clef, provides a steady accompaniment with eighth notes.

The second system of the piano introduction continues the musical themes. It includes a decrescendo 'dim.' marking. The right hand features more complex chordal textures and melodic fragments, while the left hand maintains its accompanimental role.

1. What is this love that men and wo - men  
2. What is this love that holds the world in

The piano accompaniment for the first line of the song. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes.

prize,  
thrall,

This charm that brings them hap - pi - ness un -  
This love that o - thers know, yet know not

The piano accompaniment for the second line of the song. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes.

- told, That in the heart of ev - 'ry beg - gar  
I, That bids a wo - - man yield to man her

*cresc.* *R.H.* *dim.*

lies, Yet is not bought for all my wealth of  
all, And man for sake of wo - man brave - - ly

*pp*

gold? Is there no power to give me for my  
die? Take lands and gold; take jew - els rich and

own This pas - sion that will o - pen to my  
rare And give me - for a mo - ment though it

sight be— The fai - ry won - ders of a world un -  
This love that mor - tals find so pass - - ing

- known, fair, This love that should be mine by wo - - man's  
This love that is for all, yet not for

right?  
me! Ah, tell me why the

gods de - ny The boon I crave all else a - -

*pp*

\_bove? Then hear my plea and

pi - ty me. For oh! I can - not, can - not

1<sup>o</sup>

love! can - not, can - not

2<sup>o</sup>

*f*

love!

*rall.*

N<sup>o</sup>. 10. SONG.—(IRIS.) "I SHOULD RATHER LIKE TO TRY."

MUSIC BY LIONEL MONCKTON.

**Allegro moderato.**

PIANO

Andantino moderato.

Handwritten musical score for a piece titled "Andantino moderato." The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo marking "Andantino moderato." is written above the staff. The score begins with a forte (f) dynamic. The melody in the treble staff is characterized by a series of chords and a final melodic phrase. The bass staff provides a simple harmonic accompaniment. The score is marked with a double bar line and a repeat sign. The piece concludes with a final chord in the treble staff and a double bar line in the bass staff.

IRIS.

If I were the boy with the  
If I were a man—(though the

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent melody in the right hand, with the left hand providing harmonic support. The score includes a piano (p) dynamic marking and a repeat sign. The lyrics 'The Rose Tree' are written below the voice staff.

gold - en      bow      And   a      wing   on      ei - ther      should   -      er,      Who  
men   de - clare   They're ex - treme - ty   glad   I'm   not   one,)   A

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 12 measures, divided into four measures per system. The melody features a simple, folk-like tune with a repeat sign at the end. The accompaniment provides a steady, rhythmic foundation with chords and single notes.

shoots with a dart that is all a-glow, In a cos-tume rath-er  
sol-dier I'd be with a sweet-heart fair- For a sol-dier's al-ways

cold-er, I'd have some fun with the girls of Rome, And per-  
got one! I'd march to war with a swel-ling breast And the

-haps to just a-muse them, I'd bring them a choice of  
air of a he-ro dream-y If on-ly I knew that I

hus-bands home, With di-rec-tions how do use them.  
look'd my best, And that lots of girls could see me!

Would the men be bold (As they are, I'm told) And would  
Oh, the foe I'd whack Till he hit me back - When I

*a tempo*

all the girls be shy? ..... Though of  
might be - gin to cry! ..... Though per -

course I've nev - er tried How it feels to be a bride, } I should  
-haps it is - n't right For a girl to want to fight, }

1 2  
rath - er like to try! try!

*f* *mf*

D. C.

## DANCE.

The musical score is written for piano and treble clef. It consists of five systems of music, each with a treble staff and a piano staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamics are indicated by *f* (forte), *mf* (mezzo-forte), and *p* (piano). The piece concludes with a final cadence marked by a double bar line and a *p* dynamic.

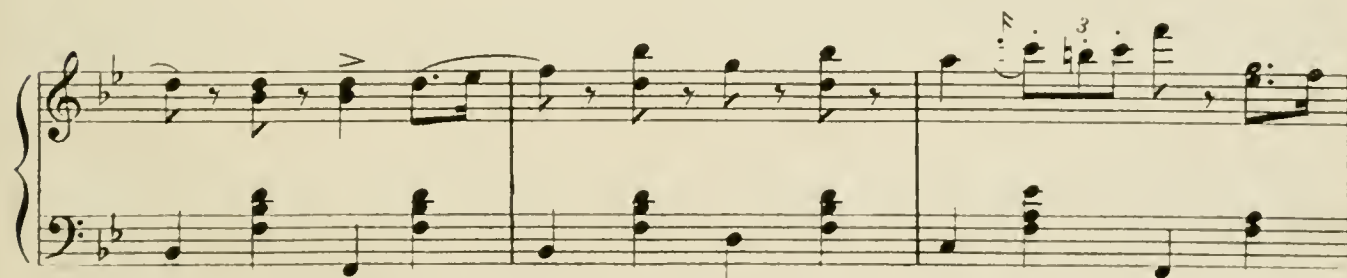
System 1: Treble staff begins with a half note G4, followed by eighth notes A4, B4, and C5. Piano staff has a half note G3 and a half note B2. Dynamics: *f*.

System 2: Treble staff has a half note G4, followed by eighth notes A4, B4, and C5. Piano staff has a half note G3 and a half note B2. Dynamics: *mf*.

System 3: Treble staff has a half note G4, followed by eighth notes A4, B4, and C5. Piano staff has a half note G3 and a half note B2. Dynamics: *f*, *mf*.

System 4: Treble staff has a half note G4, followed by eighth notes A4, B4, and C5. Piano staff has a half note G3 and a half note B2. Dynamics: *f*.

System 5: Treble staff has a half note G4, followed by eighth notes A4, B4, and C5. Piano staff has a half note G3 and a half note B2. Dynamics: *f*, *p*.



# Nº 11. TRIO—(MARCUS, IRIS & HELIODORUS.) "WHIRLIGIG."

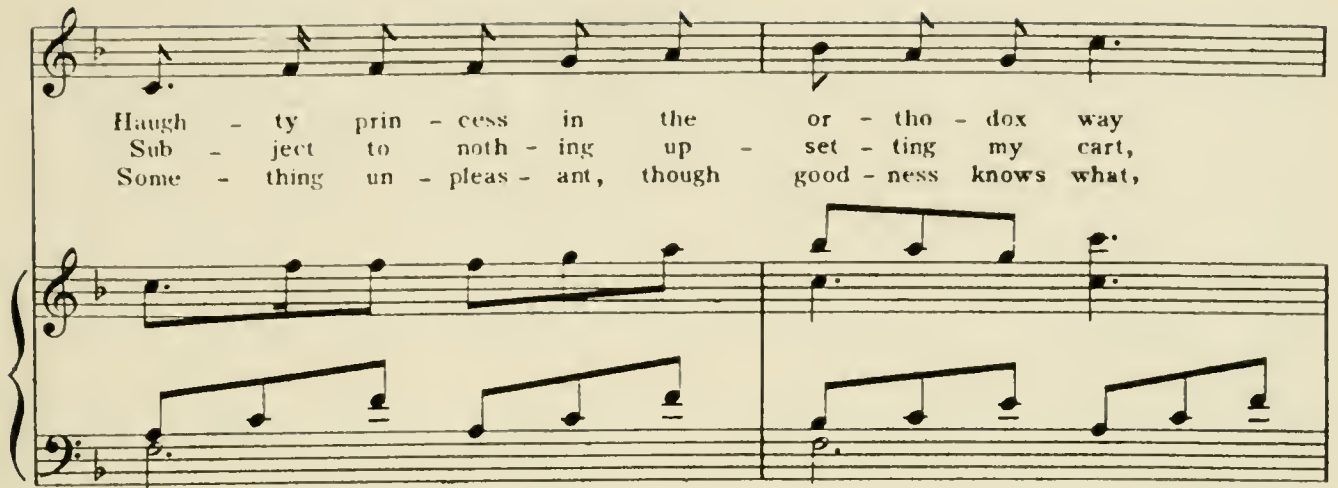
*Allegro moderato.*

VOICE.

PIANO.

(MARCUS) Jilt - ed but jaun - ty you  
 (IRIS.) Mat - ters are mak - ing an  
 (HELI.) Luck - y to hit on this

see me to - dav \_      Feel - ing a tri - fle of - fend - ed.  
 ex - cel - lent start -      Gai - ly my hopes have as - cend - ed.  
 ex - cel - lent plot,      Spar - ing me tor - ture in - tend - ed \_



Haugh - ty prin - cess in the or - tho - dox way  
 Sub - ject to noth - ing up - set - ting my cart,  
 Some - thing un - pleas - ant, though good - ness knows what,



Turns up her nose and has no - thing to say,  
 Soon I shall mar - ry the man of my heart -  
 Cer - tain - ly nas - ty and prob - a - bly hot,



Save that the in - ter - view's end - ed! .....  
 Won't it be per - feet - ly splen - did? .....  
 Pain - ful, but much re - com - men - ded, .....

Pa - tience a lit - tle and soon you will see Time and its  
 Wait for e - vents and you'll pres - ent - ly see Time and its  
 For - tune is kind, and with hon - ours you'll see Time and its

whirl - i - gig give her to me! .....  
 whirl - i - gig give him to me! .....  
 whirl - i - gig de - cor - ate me! .....

.... Give her to me!  
 .... Give him to me!  
 .... De - cor - ate me!

IRIS.  
Whirl - i - gig! whirl - i - gig! twist - ing and twirl - ing, Rich - es and ru - in im - par - tial - ly hurl - ing!

HELI.  
Whirl - i - gig! whirl - i - gig! twist - ing and twirl - ing, Rich - es and ru - in im - par - tial - ly hurl - ing!

MARC.  
Whirl - i - gig! whirl - i - gig! twist - ing and twirl - ing, Rich - es and ru - in im - par - tial - ly hurl - ing!

Cas - tles we yearn ov - er Tumble and turn ov - er! Much we may learn ov - er Whirl - i - gig's whirl - ing!

Cas - tles we yearn ov - er Tumble and turn ov - er! Much we may learn ov - er Whirl - i - gig's whirl - ing!

Cas - tles we yearn ov - er Tumble and turn ov - er! Much we may learn ov - er Whirl - i - gig's whirl - ing!

Whirl - i - gig's, whirl - i - gig's, whirl - i - gig's, whirl - i - gig's whirl - ing! 1. & 2. 3.

Whirl - i - gig's, whirl - i - gig's, whirl - i - gig's, whirl - i - gig's whirl - ing! 8 - ing!

Whirl - i - gig's, whirl - i - gig's, whirl - i - gig's, whirl - i - gig's whirl - ing! 8 - ing!

Whirl - i - gig's, whirl - i - gig's, whirl - i - gig's, whirl - i - gig's whirl - ing! 8 - ing!

*D. C.*

DANCE.

The first system of musical notation consists of two staves, a treble staff and a bass staff, joined by a brace on the left. The key signature has one flat (B-flat). The melody in the treble staff is composed of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with similar rhythmic patterns.

The second system continues the musical piece with two staves. The treble staff features a melodic line with some chromaticism, including a sharp sign (F#) in the third measure. The bass staff continues with a steady accompaniment.

The third system of musical notation shows two staves. The treble staff includes a measure with a fermata over a chord. The bass staff has some rests in the second measure, indicating a change in the accompaniment.

The fourth system consists of two staves. The treble staff has a melodic line with a flat sign (B-flat) in the third measure. The bass staff continues with a consistent accompaniment.

The fifth system of musical notation features two staves. The treble staff has a melodic line with a fermata in the second measure. The bass staff has some rests in the third and fourth measures.

The sixth system of musical notation is the final system on the page, consisting of two staves. The treble staff has a melodic line with a fermata in the second measure. The bass staff has some rests in the third and fourth measures.

# №12. PROCESSIONAL MARCH & CHORUS OF WELCOME.

Marziale.

PIANO.

2<sup>nd</sup>. SOPRANO.

All is made rea - dy For the no - ble cli - ent,

TENOR

All is made rea - dy For the no - ble cli - ent,

BASS.

All is made rea - dy For the no - ble cli - ent,

Here stand we stea - dy To your words com - pli - ant,

Here stand we stea - dy To your words com - pli - ant,

Here stand we stea - dy To your words com - pli - ant,

Ea - ger - ly giv - ing What you in - ti - mate us,

Ea - ger - ly giv - ing What you in - ti - mate us,

Ea - ger - ly giv - ing What you in - ti - mate us,

Vic - tims all liv - ing Ma - gic ap - pa - ra - tus.

Vic - tims all liv - ing Ma - gic ap - pa - ra - tus.

Vic - tims all liv - ing Ma - gic ap - pa - ra - tus.

Hark at the por - tals To the flute and cith - er!

Hark at the por - tals To the flute and cith - er!

Hark at the por - tals To the flute and cith - er!

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with a triplet of eighth notes in the first measure of the second system. The bass staff provides harmonic support with chords and single notes.

Fair - est of mor - tals Comes the la - dy hith - er; With

Fair - est of mor - tals Comes the la - dy hith - er; With

Fair - est of mor - tals Comes the la - dy hith - er; With

The piano accompaniment continues with a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure of the second system. The bass staff continues with harmonic accompaniment.

cost - ly spi - ces Be the warm air la - den;

cost - ly spi - ces Be the warm air la - den;

cost - ly spi - ces Be the warm air la - den;

The piano accompaniment continues with a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure of the second system. The bass staff continues with harmonic accompaniment.

Sweet be - yond price is The il - lus - trious maid - en!

Sweet be - yond price is The il - lus - trious maid - en!

Sweet be - yond price is The il - lus - trious maid - en!

The piano accompaniment consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. The key signature has one flat (B-flat), and the time signature is common time (C).

*ff*

The piano accompaniment for the first system continues with a dynamic marking of *ff* (fortissimo). The right hand plays a series of chords and moving lines, while the left hand maintains a steady accompaniment pattern.

The piano accompaniment for the second system continues with a dynamic marking of *ff* (fortissimo). The right hand plays a series of chords and moving lines, while the left hand maintains a steady accompaniment pattern.

The piano accompaniment for the third system continues with a dynamic marking of *ff* (fortissimo). The right hand plays a series of chords and moving lines, while the left hand maintains a steady accompaniment pattern.

SOPRANOS.

TENOR.

BASS.

Let us hail the fair Princess Who would fain dis - co - ver If her

Let us hail the fair Princess Who would fain dis - co - ver If her

Let us hail the fair Princess Who would fain dis - co - ver If her

beau - ty is to bless Some di - vin - er lov - er! Mor - tal

beau - ty is to bless Some di - vin - er lov - er! Mor - tal

beau - ty is to bless Some di - vin - er lov - er! Mor - tal

men must ev - er - more Seek to win her vain - ly, For the

men must ev - er - more Seek to win her vain - ly, For the

men must ev - er - more Seek to win her vain - ly, For the

la - dy we a - dore Is a god - dess plain - ly, Is a

la - dy we a - dore Is a god - dess plain - ly Is a

la - dy we a - dore Is a god - dess plain - ly, Is a

The first system of the musical score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'la - dy we a - dore Is a god - dess plain - ly, Is a' repeated across the staves. The piano accompaniment consists of chords and single notes in the right and left hands.

god - dess, is a god - dess

god - dess, is a god - dess

god - dess, is a god - dess

The second system continues the vocal melody with the lyrics 'god - dess, is a god - dess'. The vocal parts have long notes with ties, indicating a slow tempo. The piano accompaniment provides harmonic support with chords and moving lines.

plain - ly.

plain - ly.

plain - ly.

The third system concludes the vocal phrase with the lyrics 'plain - ly.'. The vocal parts end on a sustained note. The piano accompaniment features a more active melodic line in the right hand, while the left hand provides a steady harmonic foundation.

Hail! An - to - nia! hail! Be thou

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat major). The vocal line begins with the lyrics "Hail! An - to - nia! hail! Be thou". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

gra - cious, Bride of love,

The second system of the musical score. The vocal line continues with the lyrics "gra - cious, Bride of love,". The piano accompaniment continues with its melodic and harmonic support.

In thy spa - cious Halls a - hove -  
In thy spa - cious

The third system of the musical score. The vocal line concludes the phrase with the lyrics "In thy spa - cious Halls a - hove -" and "In thy spa - cious". The piano accompaniment provides a final harmonic support.

Let our prayers pre - vail!..... Hail! An -

Halls a - bove — Let our prayers pre -

Let our prayers pre -

- to - - nia! hail!

vail! An - to - nia hail!

vail! An - to - ni - a hail!

Hail! An - to - nia! hail!

Hail! An - to - nia! hail!

Hail! An - to - nia! hail!

Hail! An - to - ni - a! An -  
 Hail! An - to - ni - a! An -  
 Hail! An - to - ni - a! An -

- to - ni - a! An - to - ni - a! hail!  
 - to - ni - a! An - to - ni - a! hail!  
 - to - ni - a! An - to - ni - a! hail!

Hail! Hail! Hail! .....  
 Hail! Hail! Hail! .....  
 Hail! Hail! Hail! .....

Hail! Hail! Hail! .....

N<sup>o</sup> 13. SOLO & SCENE (MAIA.) "INVOCATION."

**Moderato.**

VOICE. **MAIA.**  
What hom-age of hu - man

PIANO. *p*

MA. lov - ers ..... Can drawn from his realm a - bove, In the

MA. height of heav'n where he hov - ers..... The wing - ed won - der-ful

MA. love. Shall we swing the cen-ser be - fore him, Shall we

MA. 

pour out blood or wine. .... What way shall we best a -

MA. 

-dore him... Who is chief of the race di - vine, ....

MA. 

What shall we give that the stone may live.

SOPRANOS. *p*

Er - os, Er - os!

TENOR. *p*

Er - os, Er - os!

BASS. *p*

Er - os, Er - os!

ANTONIA.

AN. What shall we vow? An-swer us now.

*f* Er - os, Er - os!

*f* Er - os, Er - os!

*f* Er - os, Er - os!

**Allegro.**

*ff*

MAIA.

MA. By the

M A.

eat - ing fire ..... Of a fierce de - sire,

SOPRANOS.

An - swer,

TENOR.

An - swer,

BASS.

An - swer,

ANTONIA.

AN.

By the pang and bliss ..... Of a lov - ers

An - swer!

An - swer!

An - swer!

## MATA.

AN.

kiss,

By the heart that cries .....

Er - os, Er - os!

Er - os, Er - os!

Er - os, Er - os!

## ANTONIA.

MA.

... To the mid - night skies.

By the

An - swer, An - swer!

An - swer, An - swer!

An - swer, An - swer!

AN.

hope and fear ..... Of a burn - ing tear. ....

AN.

Ap - pear, Ap - pear! .....

Ap - pear, Ap - pear! .....

Ap - pear, Ap - pear! .....

Andante.

I. DIOMED.

Far a - bove..... you is... my throne In., the

DI.

world un - dy - ing, But the power..... of love un -

DI.

- know In... a maid - - en's thril - ling tone Draws me

A Greek Slave.

DI. down ..... to seek my own,

DI. Far through ae - ther fly - ing.

*Allegro moderato.*

DI. For the im - age is my

*ff* *p* *stacc.*

DI. shrine, Feels my pres - ence hov - er And the

DI. stone be-comes di - vine,..... For a por - tent and a

DI. sign That the maid I love is mine,.....

*poco rall.*

DI. .... I am Love, her

**Più mosso.**  
*a tempo*

DI. lov - er.....

*dim.*

## ENSEMBLE.

MAIA

ANTONIA.

DIOMED.

SOPRANOS.

TENOR.

BASS.

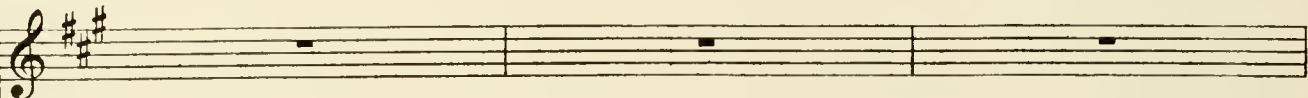
Fair - est mor - - tal Of... the

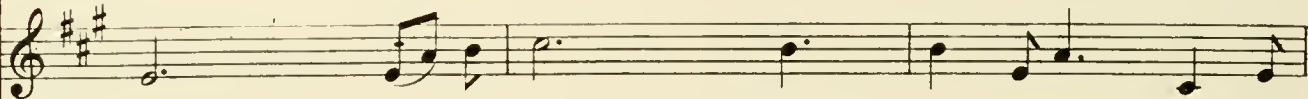
*rall.* *Andante.*

*f dim.* *pp*

*rall.*

M.A.  Love im-mor - tal, We demand,

AN. 

DI.  land, At thy por - - tal I will stand; When the

*pp*  Love im - mor - tal, We de - mand,.....

*pp*  Love im - mor - tal, We de - mand,.....

*pp*  Love im - mor - tal, We de - mand,.....



M.A. At.... her por - tal Thou should'st

A.N. Love im-mor - tal Take my.... hand, At.. my por - tal

DI. shak - en Stars a - wake, I... will wa - ken For thy

At her por - tal Thou should'st stand When the

At her por - tal Thou should'st stand When the

At her por - tal Thou should'st stand When the

MA. stand, When the sha - ken Stars a - wake, Thou wilt

AN. Deign to..... stand; When the sha - ken Stars..... a -

DI. sake. When the sha - ken Stars a - wake,.....

sha - ken stars a - wake Thou wilt wa - ken for her sake, Wilt

sha - ken stars a - wake Thou wilt wa - ken for her sake, Wilt

sha - ken stars a - wake Thou wilt wa - ken for her sake, Wilt

MA. wak - en For her sake. Gods are ma - ny

AN. - wake, Do thou waken For... my sake.....

DI. I will wak - en For thy sake. I will

wa-ken for her sake.... Gods are ma - ny..... Throned a -

wa-ken for her sake.... Gods are ma - ny..... Throned a -

wa-ken for her sake. Gods are ma - ny..... Throned a -

*p* *p/p* *ad.* \*

MA. Throned a - bove,..... Is there... a - ny Strong as love, Is there

AN. Gods are ma - ny Throned a - bove,..... Is there

DI. wak - en For they sake.

bove, Is there a - ny..... Strong as love, Is there

bove, Is there a - ny..... Strong as love,..... Is there

bove, Is there a - ny..... Strong as love, Is there

M.A. *smorz.* *rall.*  
a - ny..... Strong as love,..... Is there a - ny Strong as

A.N. *rall.*  
a - ny Is there a ny Strong as love, Is there a - ny Strong as

D.I. *rall.*  
I... will wak - en For they

*rall.*  
a - ny..... Strong as love, Is there a - ny..... Strong as

*rall.*  
a - ny..... Strong as love, Is there a - ny..... Strong as

*rall.*  
a - ny..... Strong as love, Is there a - ny..... Strong as

*smorz.* *rall.*

M.A. love . . . . .

AN. love . . . . .

DI. sake . . . . .

love . . . . . He is great . . . . . and shall pre-

love . . . . . He is great . . . . . and shall pre-

love . . . . . He is great . . . . . and shall pre-

*rall.* *ff a tempo più mosso.*

-vail. .... Hail to Er - os, Er - os hail. .... Hail to

-vail. Hail to Er - os, Er - os hail. .... Hail to

-vail. .... Hail to Er - os, Er - os hail. .... Hail to

Er - os, Hail to Er - os, Hail to Er - os,

Er - os, Hail to Er - os Hail to Er - os,

Er - os, Hail to Er - os, Hail to Er - os,

Er - - os hail. ....

Er - - os hail. ....

Er - - os hail. ....

*poco rit.*

# Nº 14. FINALE ACT I. "BEAR THE GOD OF LOVE ALONG."

Marziale.

PIANO.

The piano introduction is in 2/4 time, marked 'Marziale'. It features a melody in the right hand and a supporting bass line in the left hand, both in a key with two flats (B-flat major or D minor).

SOPRANOS.

TENOR.

BASS.

Bear the god of Love a - long To the

Bear the god of Love a - long To the

Bear the god of Love a - long To the

place ap - point - ed! With a dance and with a song Greet his

place ap - point - ed! With a dance and with a song Greet his

place ap - point - ed! With a dance and with a song Greet his

bride a - noit - ed. Of his mar - ble tem - ple home He will  
 bride a - noit - ed. Of his mar - ble tem - ple home He will  
 bride a - noit - ed. Of his mar - ble tem - ple home He will

wea - ry nev - er, For the - fair - est maid in Rome Is his  
 wea - ry nev - er, For the fair - est maid in Rome Is his  
 wea - ry nev - er, For the fair - est maid in Rome I his

own for ev - er! Is his own, ..... is his  
 own for ev - er! Is his own, ..... is his  
 own for ev - er! Is his own, ..... is his

own ..... for ev - - -

own ..... for ev - - -

own ..... for ev - - -

- er! Hail to Er - os,

- er!

- er!

hail! Mayst thou .... al - so Gra - cious

be. For we call so  
 Un - to thee! Let our prayers pre -  
 For we call so Un - - to thee!  
 vail! ..... Hail to Er - os, .....  
 Let our prayers pre - vail! To Er - os  
 Let our prayers pre - vail! To Er - os

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into four systems, each containing a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The lyrics are written below the vocal staves. The piano part features arpeggiated chords and flowing melodic lines. The lyrics are: "be. For we call so", "Un - to thee! Let our prayers pre -", "For we call so Un - - to thee!", "vail! ..... Hail to Er - os, .....", "Let our prayers pre - vail! To Er - os", and "Let our prayers pre - vail! To Er - os".

hail! Hail to Er - os!

hail! Hail to Er - os!

hail! Hail to Er - os!

Hail to Er - os!

Hail to Er - os!

Hail to Er - os!

3 3

The musical score is written for a vocal ensemble and piano. It consists of six systems of staves. The first three systems each have three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The last two systems have two vocal staves and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'hail!' and 'Hail to Er - os!'. The piano part features arpeggiated chords and triplet figures in the right hand, and a steady bass line in the left hand. The vocal parts enter with 'hail!' and then sing 'Hail to Er - os!'.

MAIA.

Fa - ther, I thank and bless Your craft and sor - ce - ry;

The stone ..... for the Prin - cess — The man is left for me,

HELI.

Ha, ha, ha, ha! The man is left for thee!

Ha, ha, ha, ha! Draw back the veil and see!

MAIA.

Come to me, dear, No one is near,

Kill with a kiss all my trou - ble and fear;

She has her stone Er - os a lone —

You are my Er - os - my love and my own!

Answer me! Why are you dumb? Answer me, Answer me,

*pp* *crise.*

**Presto.**

come!

*f* *ff* *L.H.* *3*

*accel.*

**Tempo I.**

*L.H.* *p*

The musical score is written for voice and piano. It consists of five systems of staves. The vocal part is in a single melodic line with lyrics underneath. The piano accompaniment is in a grand staff (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes dynamic markings *ppp* and *pp*, and various musical notations such as slurs, ties, and accidentals.

*ppp*

Hail to Er - os, hail! Mayst thou ....

*ppp*

al - so Gra - cious be.

For we call so Un - to thee!

For we call so ...

Let our prayers pre - vail! Hail to  
 Un - to thee! Let our prayers pre -  
 Let our prayers pre -

*Maestoso.*  
 Er - os, ... hail!  
 -vail! To Er - os hail!  
 -vail! To Er - os hail!

*ff*

*And.*

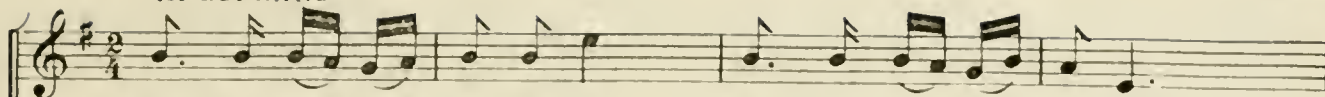
## ACT II.

N<sup>o</sup> 15 . OPENING CHORUS.—“HERE AT BAIÆ ON THE BAY.”

Allegro moderato.

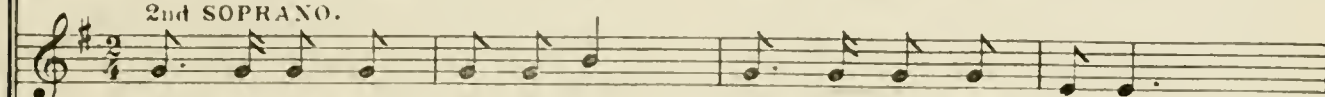
PIANO.

## 1st SOPRANO.



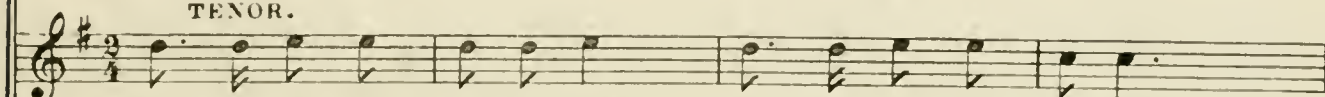
Here at Ba - iae on the bay We have met to - ge - ther,

## 2nd SOPRANO.



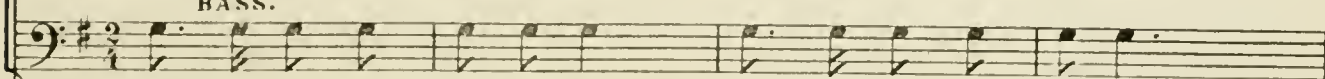
Here at Ba - iae on the bay We have met to - ge - ther,

## TENOR.

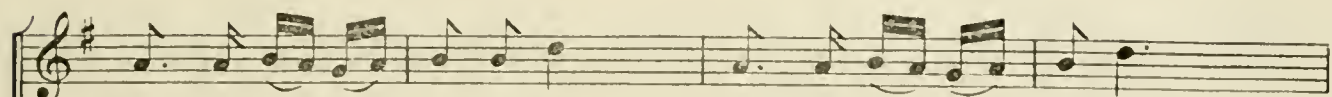


Here at Ba - iae on the bay We have met to - ge - ther,

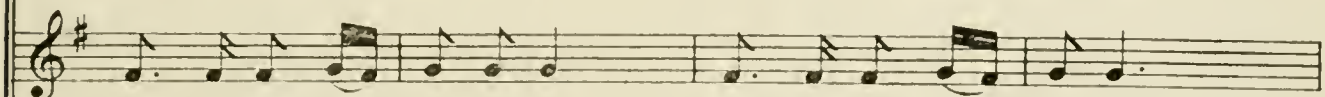
## BASS.



Here at Ba - iae on the bay We have met to - ge - ther,



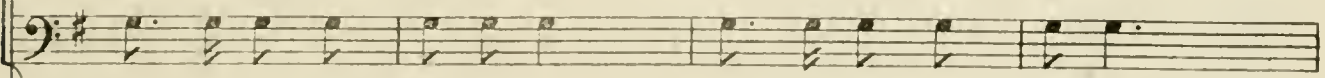
Leav - ing Ro - mans far a - way Grumb - ling at .. the .. wea - ther;



Leav - ing Ro - mans far a - way Grumb - ling at the .. wea - ther;



Leav - ing Ro - mans far a - way Grumb - ling at the wea - ther;



Leav - ing Ro - mans far a - way Grumb - ling at the wea - ther;



Ze-phyrs here on... air-y wing Greet the chil-ly... com-er;

Ze-phyrs here on air-y wing Greet the chil-ly com-er;

Ze-phyrs here on air-y wing Greet the chil-ly com-er;

Ze-phyrs here on air-y wing Greet the chil-ly com-er;

Here the year is always spring, Till it grows to summer, Till it grows.....

Here the year is always spring, Till it grows to summer, Till it grows.....

Here the year is always spring, Till it grows to summer, Till it grows.....

Here the year is always spring, Till it grows to summer, Till it grows.....

Four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#). The lyrics are: "till it grows ..... to sum - - -". The vocal parts feature melodic lines with crescendos and decrescendos. The piano part is a simple harmonic accompaniment.

*cresc.* *dim.* *cresc.* *dim.* *cresc.* *dim.* *cresc.* *dim.*

..... till it grows ..... to sum - - -

... till it grows ..... to sum - - -

Continuation of the four-part vocal setting and piano accompaniment. The lyrics are: "- mer.". The vocal parts continue with melodic lines. The piano part features a more complex, arpeggiated accompaniment in the right hand.

- mer. - mer. - mer. - mer.

Life at a vil-la, at a vil-la by the sea,

Life at a vil-la by the sea,

Life at a vil-la by the sea,

Life at a vil-la by the sea,

The first system of the musical score for 'A Greek Slave'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are 'Life at a vil-la, at a vil-la by the sea,'. The piano part features a melody in the right hand and a bass line in the left hand, with a 'p' (piano) dynamic marking.

For a time of win-ter rest-ing, What could be so in-ter-est-ing?

For a time of win-ter rest-ing, What could be so in-ter-est-ing?

For a time of win-ter rest-ing, What could be so in-ter-est-ing?

For a time of win-ter rest-ing, What could be so in-ter-est-ing?

The second system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are 'For a time of win-ter rest-ing, What could be so in-ter-est-ing?'. The piano part continues with a similar melodic and harmonic structure.

Thanks to the host-ess who en - - a - bles us to be

Thanks for en - - a - bling us to be

Thanks for en - - a - bling us to be

Thanks for en - - a - bling us to be

The first system of the musical score for 'A Greek Slave' features four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below each staff. The piano accompaniment is in grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'Thanks to the host-ess who en - - a - bles us to be' and 'Thanks for en - - a - bling us to be'.

Here in her vil - la, in her vil - la by the sea.

Here in her vil - la by the sea.

Here in her vil - la by the sea.

Here in her vil - la by the sea.

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'Here in her vil - la, in her vil - la by the sea.', 'Here in her vil - la by the sea.', 'Here in her vil - la by the sea.', and 'Here in her vil - la by the sea.'.

Here we can fro - lic, we can fro - lic, flirt - ing free,

Here we can fro - lic, flirt - ing free,

Here we can fro - lic, flirt - ing free,

Here we can fro - lic, flirt - ing free,

The first system of the musical score for 'A Greek Slave' features four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics 'Here we can fro - lic, we can fro - lic, flirt - ing free,' and 'Here we can fro - lic, flirt - ing free,'. The piano accompaniment is in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 4/4.

Not by rules pe - dant - ic weight - ed, So - cial cus - toms an - ti - qua - ted.

Not by rules pe - dant - ic weight - ed, So - cial cus - toms an - ti - qua - ted.

Not by rules pe - dant - ic weight - ed, So - cial cus - toms an - ti - qua - ted.

Not by rules pe - dant - ic weight - ed, So - cial cus - toms an - ti - qua - ted.

The second system of the musical score continues the vocal and piano parts. The lyrics are 'Not by rules pe - dant - ic weight - ed, So - cial cus - toms an - ti - qua - ted.' repeated on four staves. The piano accompaniment continues with chords and moving lines in both hands.

Love's like the sing-ing bird that perch-es on the tree,

Love's like the bird up-on the tree,

Love's like the bird up-on the tree,

Love's like the bird up-on the tree,

*rall.*  
Here at the vil-la, at the vil-la by the sea.

*rall.*  
Here at the vil-la by the sea.....

*rall.*  
Here at the vil-la by the sea.

*rall.*  
Here at the vil-la by the sea.....

*rall.*

*a tempo.*

Life at a vil - la, at a vil - la by the sea,

*a tempo.*

Life at a vil - la by the sea,

*a tempo.*

Life at a vil - la by the sea,

*a tempo.*

Life at a vil - la by the sea,

For a time of win - ter rest - ing, What could be so in - ter - est - ing?

For a time of win - ter rest - ing, What could be so in - ter - est - ing?

For a time of win - ter rest - ing, What could be so in - ter - est - ing?

For a time of win - ter rest - ing, What could be so in - ter - est - ing?

Thanks to the host-est who en - - a - bles us to be

Thanks for en - - a - bling us to be

Thanks for en - - a - bling us to be

Thanks for en - - a - bling us to be

Here in her vil - la, in her vil - la by the sea.

Here in her vil - la, in her vil - la by the sea.

Here in her vil - la, in her vil - la by the sea.

Here in her vil - la, in her vil - la by the sea.

*Fine.*

# Nº 16. SONG— (ANTONIA.) "A SONG OF LOVE"

*Andante.*

PIANO.

Ah! sure - ly, if I sing to thee With  
A wo - man's love to thee I bring— A

all the pas - sion that I know, The stran - gest, sweet - est  
jew - el ev - ry price a - bove! In all the world there

mel - o - dy That from a wo - man's lips can flow, The  
is no thing I would not do to win thy love! And

plead - ing of my pen - tive song, The tre - mor of its ten - der  
yet thy words are cold to me, No pas - sion in thy glance I

tone Will touch thy heart — un - touched so long — And wake to  
read; So lov - ing thee and on - ly thee, My heart is

*Poco più mosso.* *rall.* *a tempo*  
life the love - less stone!..... A song of love is  
like to break in - deed!..... A song of love I

this, My love! A song that woos a kiss, My love! To  
sing, My love! What an - swer will it bring, My love? To

woo a kiss and win it not Was ne - ver love - ly wo - man's lot!  
plead for love and win it not Was ne - ver love - ly wo - man's lot!

A song of love is this,  
A song of love I sing,

A song that woos a kiss! To  
What an - swer will it bring? To

1<sup>st</sup> Verse.  
*rall.*

woo a kiss and win it not Was ne - ver love - ly wo - man's lot!....  
plead for love and win it

*D.C.*

2<sup>nd</sup> Verse.  
*rall.*

not Was never love - ly wo - man's lot!

# Nº 17. DUET - (IRIS & HELIODORUS.) "OH, WHAT WILL BE THE END OF IT."

*Allegro moderato*

Mus. by LIONEL MOCKTON.

VOICE.

PIANO.

(IR.) Oh,  
(IR.) Oh,

what will you do to him, do you think? For  
what will they do to you, do you think, When your

cold - er than a stone is he! I  
pret - ty lit - tle trick they see? (HE.) In

real - ly must ad - mit He would - n't do a bit For a  
sor - row I con - fess Our beau - ti - ful prin - cess Will be

lov - ing lit - tle girl like me! (HE.) If  
ve - ry much an - noyed with me! (IR.) If they

flag - ons at his call should brim, do you think, With a  
dip you in - to melt - ed glue, do you think, That un -

li - quor of a rare de - gree, Oh,  
com - fort - a - ble you will be? (H.F.) If

will it make him warm And bring him in - to form? It has  
*that's* their lit - tle plan I shall stick to all I can And my

al - ways that ef - fect stick on to me! It has  
friends are sure to stick to me! And my

al - ways that ef - fect stick on to me! (BOTH.) { Oh,  
friends are sure to stick to me! Oh,

what \_ what \_ what will be the end of it? The

This system contains the first two measures of the song. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are 'what \_ what \_ what will be the end of it? The'. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines in both hands.

ques - tions that a - rise are three: There's what

This system contains the next two measures. The vocal line continues with the lyrics 'ques - tions that a - rise are three: There's what'. The piano accompaniment continues with similar harmonic support.

I shall do to him, and what he will do to her, And what

This system contains the next two measures. The vocal line continues with the lyrics 'I shall do to him, and what he will do to her, And what'. The piano accompaniment continues with similar harmonic support.

both of them will do to! me

This system contains the final two measures of the page. The vocal line concludes with the lyrics 'both of them will do to! me'. The piano accompaniment concludes with a final chord in the bass.

What, what, what will be the end of it? The

This system contains the first line of the song. It features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a simple bass line. The lyrics are: "What, what, what will be the end of it? The".

ques - tions that a - rise are three: There's what

This system continues the song. The vocal melody has a slight rise in pitch. The piano accompaniment features more complex chordal textures in the right hand. The lyrics are: "ques - tions that a - rise are three: There's what".

I shall do to him, and what he will do to her, And what

This system continues the song. The vocal melody is more active, with many eighth notes. The piano accompaniment provides a steady harmonic support. The lyrics are: "I shall do to him, and what he will do to her, And what".

both of them will do to me!

This system concludes the song. The vocal melody ends with a final note. The piano accompaniment also concludes with a final chord. The lyrics are: "both of them will do to me!".

D. G.

## DANCE.

The musical score is titled "DANCE." and is written for piano. It consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is D major, indicated by two sharps (F# and C#). The first system begins with a mezzo-forte (*mf*) dynamic marking. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line often features chords and sustained notes, while the treble line has more melodic movement. The fifth system concludes with a double bar line and repeat dots in both staves.



No. 18. SONG - (MAIA.) "THE GOLDEN ISLE."

VOICE.

PIANO.

When they miss us we shall be Well a -  
On that gold - en Gre - cian isle We shall

- float, Dancing gai - ly o'er the sea In a boat! While the  
stay, Mak - ing love in clas - sic style Day by day. If my

breezes from a\_bove Car\_r-y whispers of our love, And are sing - u - lar\_ly free What they  
grammar should be weak When I worship him in Greek, Yet my heart knows all the while What to

quotel  
say! When an is - land comes in sight We will land, For we'll  
Then we'll build a house for two Nice and dry, For it

run the ves\_s-el right On the sand; Then we'll leave our fai-ry ship, And a -  
won't be always blue In the sky; And we'll live on figs and grapes Served in

- cross the surf I'll skip, If my lov - er holds me tight By the hand!  
- ma - ny ways and shapes! Oh, you don't know what we'll do - He and I!

*rall.*

*a tempo*

O my own and my a - dored! To some is - land

un - ex - plored Let us fly across the blue and sun - ny sea!

Pop - u - la - tion on - ly two, Shall I wea - ry

first of you, Or will you, my love, grow weary first of me? We shall

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo marking 'a tempo' is at the beginning. The lyrics are written below the voice staff. The piano accompaniment features chords and moving lines in both hands, with some arpeggiated figures in the bass line.

1.

see! We shall see!

*D.C.*

2.

see! We shall see! Ah..... Ah.....

(Flute echo.)

*Cadenza ad lib.*

..... We shall

(Flute echo.)

*f* *p* *ff*

see.

*a tempo.*

From \* to \* may be omitted.

# Nº 19. CONCERTED - (LICINIA, FLAVIA, MANLIUS, ARCHIAS & OTHERS.) "TOPSY-TURVY."

*Allegro moderato.*

PIANO.

(MANLI.) Till sun - sets five have come and gone, Our  
(LICI.) And while the world is up - side down, You'll

slaves will ape no - bi - li - ty; And you and I must  
make a pret - ty slave, you know! (FLAV.) But mor - al - ists are

all put on A ser - vant - like hu - mi - li - ty. (LICI.) I  
quick to frown, So mind how you be - have, you know! (ARCH.) The

would - nt miss the fun - would you? For all a Queen's re -  
man make love, the wo - men too - But this is in - ter

-ga - li - a; Oh! tell me what a girl should do To  
a - li - a; For lots of things they al - so do To

keep the Sa - turn - a - li - a?

SOPRANOS.  
For it's

TENOR.  
For it's

BASS.  
For it's

*cresc.* *f*

top - sy - tur - vy! top - sy - tur - vy! Jack's as good as his mas - ter; When

top - sy - tur - vy! top - sy - tur - vy! Jack's as good as his mas - ter; When

top - sy - tur - vy! top - sy - tur - vy! Jack's as good as his mas - ter; When

up we fly From low to high The fun gets all the fas - ter. For it's

up we fly From low to high The fun gets all the fas - ter. For it's

up we fly From low to high The fun gets all the fas - ter. For it's

top - sy - tur - vy! top - sy - tur - vy! Jack's as good as his mas - ter; When

top - sy - tur - vy! top - sy - tur - vy! Jack's as good as his mas - ter; When

top - sy - tur - vy! top - sy - tur - vy! Jack's as good as his mas - ter; When

down we go From high to low The fun gets all the fas-ter. fas-ter.

down we go From high to low The fun gets all the fas-ter. fas-ter.

down we go From high to low The fun gets all the fas-ter. fas-ter.

*D. C.*

Detailed description: This block contains the first system of a musical score. It features three vocal staves (soprano, alto, and bass) and a piano accompaniment. The lyrics are "down we go From high to low The fun gets all the fas-ter. fas-ter." The music is in 2/4 time and includes first and second endings. The piano part consists of chords and moving lines in both hands.

## DANCE.

*ff*

*p* *f*

Detailed description: This block contains the second system of the musical score, labeled "DANCE." It features a piano accompaniment in 2/4 time. The music is marked with dynamics *ff* (fortissimo), *p* (piano), and *f* (forte). The piano part consists of chords and moving lines in both hands.

## Nº 20. CHORUS OF SATURNALIA.

Allegro.

PIANO.

8

8

y

cres

cen do



*f*  
Hail Sa-turn-i-an Ce-le-bra-tions; Pour Fal-er-ni-an In li-ba-tions!  
*f*  
Hail Sa-turn-i-an Ce-le-bra-tions; Pour Fal-er-ni-an In li-ba-tions!  
*f*  
Hail Sa-turn-i-an Ce-le-bra-tions; Pour Fal-er-ni-an In li-ba-tions!  
*f*  
Hail Sa-turn-i-an Ce-le-br-tions; Pour Fal-er-ni-an In li-ba-tions!

This musical system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, each with a treble and bass line. The piano accompaniment is shown in grand staff notation. The music is in a minor key with a 2/4 time signature. The lyrics are repeated across the four vocal staves, with some variations in the piano part's accompaniment.

All so-bri-e-ty Is im-pi-e-ty; In so-ci-e-ty Quaff po-ta-tions!  
All so-bri-e-ty Is im-pi-e-ty; In so-ci-e-ty Quaff po-ta-tions!  
All so-bri-e-ty Is im-pi-e-ty; In so-ci-e-ty Quaff po-ta-tions!  
All so-bri-e-ty Is im-pi-e-ty; In so-ci-e-ty Quaff po-ta-tions!

This musical system continues the piece with four vocal staves and a piano accompaniment. The vocal parts maintain the same two-part structure. The piano accompaniment features more complex harmonic textures, including some chromaticism and arpeggiated figures. The lyrics are repeated across the four vocal staves.

*ff* I - o! Sa - turn - al - ia!

*ff* I - o! Sa - turn - al - ia!

*ff* I - o! Sa - turn - al - ia!

*ff* I - o! Sa - turn - al - ia!

*ff*

I - o! Sa - turn - al - ia!

I - o! Sa - turn - al - ia!

I - o! Sa - turn - al - ia!

I - o! Sa - turn - al - ia!

*ff*

*p*

Mis\_tress mer\_ri\_ly Now the maid is, Slaves are ver\_i\_ly Lords and la\_dies!

*p*

Mis\_tress mer\_ri\_ly Now the maid is, Slaves are ver\_i\_ly Lords and la\_dies!

*p*

Mis\_tress mer\_ri\_ly Now the maid is, Slaves are ver\_i\_ly Lords and la\_dies!

*p*

Mis\_tress mer\_ri\_ly Now the maid is, Slaves are ver\_i\_ly Lords and la\_dies!

*cresc.*

Wit and kna\_ve-ry Strut in bra\_ve-ry Laugh\_ing sla\_ve-ry Down to Ha\_des!

*cresc.*

Wit and kna\_ve-ry Strut in bra\_ve-ry Laugh\_ing sla\_ve-ry Down to Ha\_des!

*cresc.*

Wit and kna\_ve-ry Strut in bra\_ve-ry Laugh\_ing sla\_ve-ry Down to Ha\_des!

*cresc.*

Wit and kna\_ve-ry Strut in bra\_ve-ry Laugh\_ing sla\_ve-ry Down to Ha\_des!

I\_o! Sa\_turn\_al - ia! I\_o! Sa\_turn\_al - ia!  
 I\_o! Sa\_turn\_al - ia! I\_o! Sa\_turn\_al - ia!  
 I\_o! Sa\_turn\_al - ia! I\_o! Sa\_turn\_al - ia!  
 I\_o! Sa\_turn\_al - ia! I\_o! Sa\_turn\_al - ia!

*ff*

I\_o!..... Sa\_turn\_al - ia! To  
 I\_o!..... Sa\_turn\_al - ia! To  
 I\_o!..... Sa\_turn\_al - ia! To  
 I\_o!..... Sa\_turn\_al - ia! To

*ff*

day the world is fes - tal From Cæ - sar to the clown. The

day the world is fes - tal From Cæ - sar to the clown. The

day the world is fes - tal From Cæ - sar to the clown. The

day the world is fes - tal From Cæ - sar to the clown. The

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving bass lines.

Pon - tiff and the Ves - tal To fol - ly bow them down! Then

Pon - tiff and the Ves - tal To fol - ly bow them down! Then

Pon - tiff and the Ves - tal To fol - ly bow them down! Then

Pon - tiff and the Ves - tal To fol - ly bow them down! Then

The piano accompaniment for the second system continues with similar melodic and harmonic patterns, supporting the vocal lines with intricate fingerings and dynamic markings.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "I - o, Sa - turn - al - ia! We raise the sa - cred shout; And". The piano part features a melody in the right hand and a supporting bass line in the left hand, with some triplet figures.

I - o, Sa - turn - al - ia! We raise the sa - cred shout; And

I - o, Sa - turn - al - ia! We raise the sa - cred shout; And

I - o, Sa - turn - al - ia! We raise the sa - cred shout; And

I - o, Sa - turn - al - ia! We raise the sa - cred shout; And

Second system of the musical score. It continues with four vocal staves and piano accompaniment. The lyrics are: "drain the skin till wine is in, And mer - ry wit is out. To -". The piano part continues with a similar melodic and harmonic structure to the first system.

drain the skin till wine is in, And mer - ry wit is out. To -

drain the skin till wine is in, And mer - ry wit is out. To -

drain the skin till wine is in, And mer - ry wit is out. To -

drain the skin till wine is in, And mer - ry wit is out. To -

- days' the time of laugh-ter, The hap-py hol-i-day; The

- days' the time of laugh-ter, The hap-py hol-i-day; The

- days' the time of laugh-ter, The hap-py hol-i-day; The

- days' the time of laugh-ter, The hap-py hol-i-day; The

The musical score for the first system consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass line. The piano accompaniment is shown in grand staff notation. The lyrics are: "- days' the time of laugh-ter, The hap-py hol-i-day; The". The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

work-ing days come af-ter. But now the world's at play! So

work-ing days come af-ter. But now the world's at play! So

work-ing days come af-ter. But now the world's at play! So

work-ing days come af-ter. But now the world's at play! So

The musical score for the second system continues with four vocal staves and a piano accompaniment. The lyrics are: "work-ing days come af-ter. But now the world's at play! So". The key signature remains two flats, and the time signature is 4/4.

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "I\_o, Sa\_turn - al - ia! And join the mer\_ry rout! The days be\_gin when wine is in And merry wit..... is out." The piano accompaniment consists of two systems, each with a grand staff (treble and bass clef). The first system of piano accompaniment corresponds to the first line of the vocal parts, and the second system corresponds to the second line. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some arpeggiated figures.

I\_o, Sa\_turn - al - ia! And join the mer\_ry rout! The days be\_gin when

I\_o, Sa\_turn - al - ia! And join the mer\_ry rout! The days be\_gin when

I\_o, Sa\_turn - al - ia! And join the mer\_ry rout! The days be\_gin when

I\_o, Sa\_turn - al - ia! And join the mer\_ry rout! The days be\_gin when

wine is in And merry wit..... is out.

wine is in And merry wit..... is out.

wine is in And merry wit..... is out.

wine is in And merry wit..... is out.

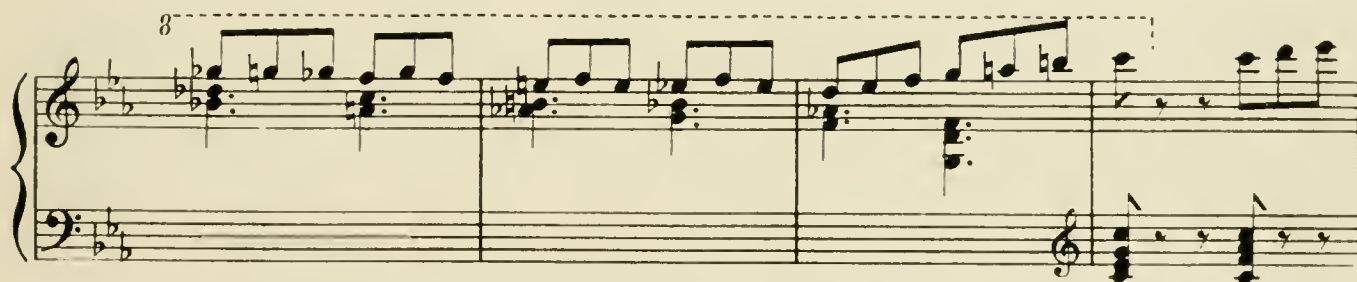
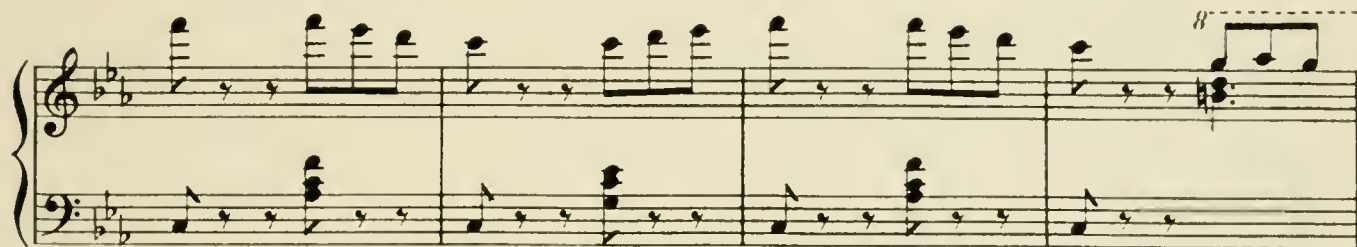
No 20<sup>a</sup> TARANTELLA.

The musical score is written for piano in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). The piece is divided into six systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system is marked piano (*p*). The third system also features a piano (*p*) dynamic. The fourth system includes a first and second ending, marked with '1.' and '2.' respectively. The fifth and sixth systems continue the melodic and harmonic development. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

A musical score for a piece titled "A Greek Slave." The score is written for piano and features six systems of music, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The first system shows a melodic line in the treble and a supporting bass line. The second system includes a fermata over a measure in the treble. The third system features a more active bass line with eighth notes. The fourth system continues the melodic development in the treble. The fifth system shows a return to a more active bass line. The sixth system concludes with a final cadence, marked with a double bar line and repeat dots. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive composition.

The musical score is written for piano and consists of five systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The first system begins with a forte (*f*) dynamic. The second system begins with a piano (*p*) dynamic. The third system continues with piano dynamics. The fourth system also begins with a piano (*p*) dynamic. The fifth system concludes the piece. The notation includes various note values, rests, and articulation marks such as accents and slurs.

A Greek Slave.



N<sup>o</sup> 21. SONG — (ARCHAIS.) "THE REVELS."

Allegro moderato.

PIANO.

The piano introduction consists of two systems of grand staves. The first system begins with a forte (ff) dynamic. The music is in 2/4 time and features a melody in the right hand with dotted rhythms and a supporting bass line in the left hand. The second system continues the piece with similar melodic and harmonic patterns.

This section shows the vocal entry and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "Take hands and join the re - vel, The / If kiss - es pass be - tween us, No". The piano accompaniment is in grand staves, with a piano (p) dynamic marking. The music is in 2/4 time.

This section contains the vocal lines for the Soprano and Tenor. The Soprano line is in treble clef and the Tenor line is in bass clef. The lyrics are: "reck - less, reel - ing rout, For / mat - ter whom we kiss, For". The piano accompaniment continues in grand staves.

This section shows the Soprano vocal line in treble clef. The lyrics are: "I - o! I - o! Sa - turn - al - i - a!". The piano accompaniment continues in grand staves.

This section shows the Tenor vocal line in bass clef. The lyrics are: "I - o! I - o! Sa - turn - al - i - a!". The piano accompaniment continues in grand staves.

This section shows the Bass vocal line in bass clef. The lyrics are: "I - o! I - o! Sa - turn - al - i - a!". The piano accompaniment continues in grand staves.

This section shows the piano accompaniment for the final part of the song. It consists of two grand staves. The music features a melody in the right hand and a supporting bass line in the left hand, with a forte (f) dynamic marking. The piece concludes with a final chord.

low and high are le - vel! Be - fore the fes - tal  
 ev - 'ry girl's a Ven - us On such a day as

shout this! And And

I - o! I - o! Sa - turn - al - i - a!

I - o! I - o! Sa - turn - al - i - a!

I - o! I - o! Sa - turn - al - i - a!

Bacchus evens all the odds, And gods are men, and men are gods, And  
 life is short and love is joy, And wo - men woo and men are coy. And

slaves are kings and monarchs fall, And I am the Queen of all!  
 lov\_ers come when lov\_ers call, And I am the Queen of all!

Yes, you are the

Yes, you are the

Yes, you are the

Queen of all! Ha, ha, ha, ha!

Queen of all! Ha, ha, ha, ha!

Queen of all! Ha, ha, ha, ha!

A Greek Slave.

Detailed description: This is a musical score for a piece titled 'A Greek Slave'. It features a vocal melody and piano accompaniment. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal part consists of three staves, each with lyrics. The piano part consists of two staves. The music is divided into several systems. The first system contains the first line of the vocal melody and its accompaniment. The second system contains the second line of the vocal melody and its accompaniment. The third system contains the third line of the vocal melody and its accompaniment. The fourth system contains the fourth line of the vocal melody and its accompaniment. The fifth system contains the fifth line of the vocal melody and its accompaniment. The sixth system contains the sixth line of the vocal melody and its accompaniment. The seventh system contains the seventh line of the vocal melody and its accompaniment. The eighth system contains the eighth line of the vocal melody and its accompaniment. The ninth system contains the ninth line of the vocal melody and its accompaniment. The tenth system contains the tenth line of the vocal melody and its accompaniment. The eleventh system contains the eleventh line of the vocal melody and its accompaniment. The twelfth system contains the twelfth line of the vocal melody and its accompaniment. The thirteenth system contains the thirteenth line of the vocal melody and its accompaniment. The fourteenth system contains the fourteenth line of the vocal melody and its accompaniment. The fifteenth system contains the fifteenth line of the vocal melody and its accompaniment. The sixteenth system contains the sixteenth line of the vocal melody and its accompaniment. The seventeenth system contains the seventeenth line of the vocal melody and its accompaniment. The eighteenth system contains the eighteenth line of the vocal melody and its accompaniment. The nineteenth system contains the nineteenth line of the vocal melody and its accompaniment. The twentieth system contains the twentieth line of the vocal melody and its accompaniment. The twenty-first system contains the twenty-first line of the vocal melody and its accompaniment. The twenty-second system contains the twenty-second line of the vocal melody and its accompaniment. The twenty-third system contains the twenty-third line of the vocal melody and its accompaniment. The twenty-fourth system contains the twenty-fourth line of the vocal melody and its accompaniment. The twenty-fifth system contains the twenty-fifth line of the vocal melody and its accompaniment. The twenty-sixth system contains the twenty-sixth line of the vocal melody and its accompaniment. The twenty-seventh system contains the twenty-seventh line of the vocal melody and its accompaniment. The twenty-eighth system contains the twenty-eighth line of the vocal melody and its accompaniment. The twenty-ninth system contains the twenty-ninth line of the vocal melody and its accompaniment. The thirtieth system contains the thirtieth line of the vocal melody and its accompaniment. The thirty-first system contains the thirty-first line of the vocal melody and its accompaniment. The thirty-second system contains the thirty-second line of the vocal melody and its accompaniment. The thirty-third system contains the thirty-third line of the vocal melody and its accompaniment. The thirty-fourth system contains the thirty-fourth line of the vocal melody and its accompaniment. The thirty-fifth system contains the thirty-fifth line of the vocal melody and its accompaniment. The thirty-sixth system contains the thirty-sixth line of the vocal melody and its accompaniment. The thirty-seventh system contains the thirty-seventh line of the vocal melody and its accompaniment. The thirty-eighth system contains the thirty-eighth line of the vocal melody and its accompaniment. The thirty-ninth system contains the thirty-ninth line of the vocal melody and its accompaniment. The fortieth system contains the fortieth line of the vocal melody and its accompaniment. The forty-first system contains the forty-first line of the vocal melody and its accompaniment. The forty-second system contains the forty-second line of the vocal melody and its accompaniment. The forty-third system contains the forty-third line of the vocal melody and its accompaniment. The forty-fourth system contains the forty-fourth line of the vocal melody and its accompaniment. The forty-fifth system contains the forty-fifth line of the vocal melody and its accompaniment. The forty-sixth system contains the forty-sixth line of the vocal melody and its accompaniment. The forty-seventh system contains the forty-seventh line of the vocal melody and its accompaniment. The forty-eighth system contains the forty-eighth line of the vocal melody and its accompaniment. The forty-ninth system contains the forty-ninth line of the vocal melody and its accompaniment. The fiftieth system contains the fiftieth line of the vocal melody and its accompaniment.

While the gods and rulers wink, Fill the beak - er to the brink;  
Like the gods and birds a - bove, Mo - ther Ven - us and her dove,

Wealth is trou - ble, fame's a bub - ble, Let us love and laugh and  
Wing - ing, woo - ing, bill - ing, coo - ing, Let us laugh and drink and

drink! Ha, ha, ha, ha! Ha, ha, ha, ha,.....  
love! Ha, ha, ha, ha!

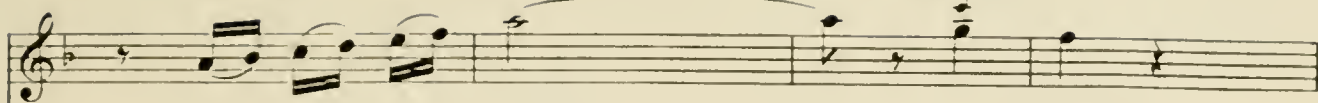
Ha, ha, ha, ha, While our gods and  
Like the gods and

Ha, ha, ha, ha, While our gods and  
Like the gods and

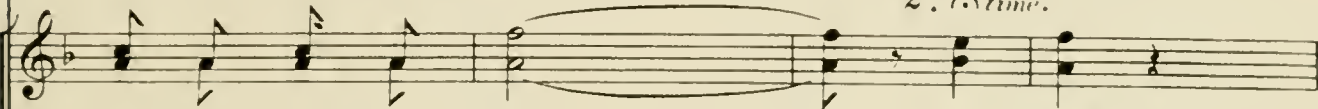
Ha, ha, ha, ha, While our gods and  
Like the gods and

rul - ers wink,      Fill the beak - er      to the brink;  
 birds a - bove,      Mo - ther Ven - us      and her dove,

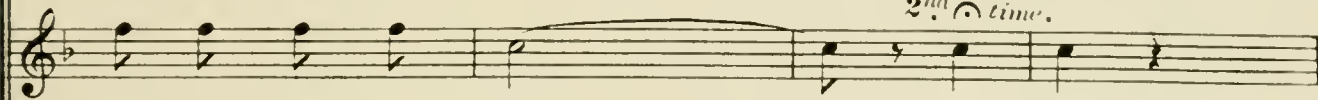
Wealth is trou - ble,      fame's a bub - ble,      Let us love and  
 Wing - ing,      woo - ing,      bill - ing, coo - ing,      Let us laugh and

2<sup>nd</sup> time.

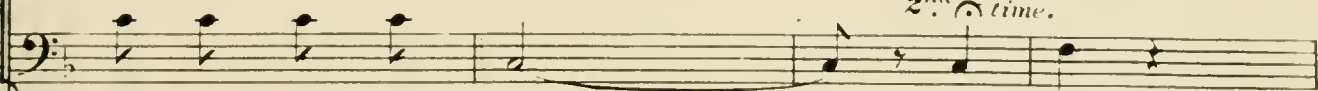
and drink and laugh!..... and drink!  
and live and love!..... and love!

2<sup>nd</sup> time.

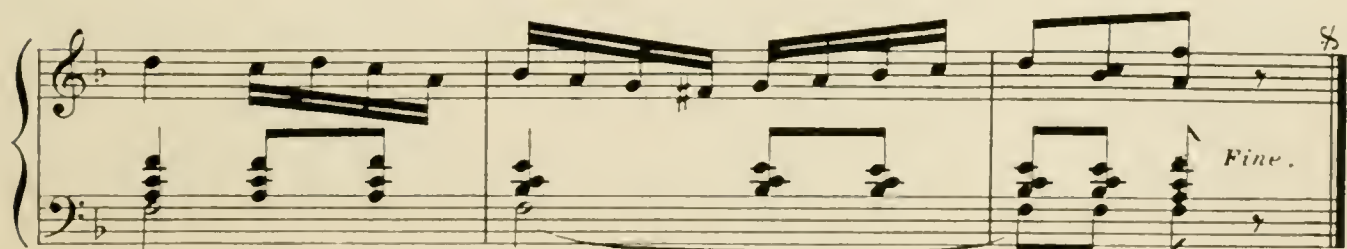
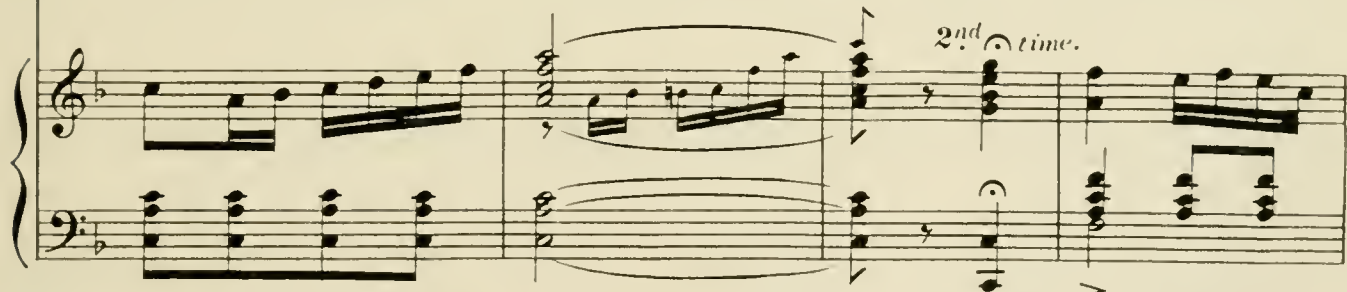
laugh and drink and laugh!..... and drink!  
drink and love and love!..... and love!

2<sup>nd</sup> time.

laugh and drink and laugh!..... and drink!  
drink and love and love!..... and love!

2<sup>nd</sup> time.

laugh and drink and laugh!..... and drink!  
drink and love and love!..... and love!

2<sup>nd</sup> time.

N<sup>o</sup> 22 . SONG — (DIOMED & CHORUS.) "THE GIRL OF MY HEART."

Andante con moto. §

VOICE.

There's  
No

PIANO.

one whom I wor-ship a - lone— The sweet-est and best;..... And  
doubt a princess may be sweet, And ten - der and true;..... I'm

if I may call her my own, What mat-ters the rest?..... But  
sure I should kneel at her feet If I were but you;..... But

if that is rap-ture too rare, . . . . And ne - - ver may be, . . . . Then,  
what are her beau-ties to me, . . . . Her gra - - ces so fine, . . . . If

please you, though o - thers are fair, . . . . Yet none is for me! . . . . My  
she does - n't hap - pen to be, . . . . The girl who is mine? . . . . My

love may be born a prin - cess, My love may be low - ly of birth; . . . Which -

- ev - er she be, I con - fess To me she is queen of the earth! . . . . Though

pov - er - ty's path she may tread, . . . . . Or reign in her splendour a -

- part . . . . . None else will I wor - ship or wed, For she is the

girl of my heart! The girl of my

SOPRANOS.

For she is the girl,

TENOR.

For she is the girl,

BASS.

For she is the girl,

heart! For she is the girl of my heart!.....

For she is the girl,... the girl of my heart!.....

For she is the girl, the girl of my heart!.....

For she is the girl, the girl of my heart!.....

she is the girl of my heart!.....

girl of my heart!.....

girl of my heart!.....

girl of my heart!.....

# Nº 23. SONG - (MARCUS & CHORUS.) "I WANT TO BE POPULAR."

Tempo di Valse.

Music by LIONEL MONCKTON.

PIANO.

The piano introduction consists of two systems of music. The first system is in 3/4 time and features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature. The music is marked with a forte (f) dynamic. The second system continues the piano introduction, also in 3/4 time, with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature. The music is marked with a forte (f) dynamic.

MARCUS.

The vocal melody for Marcus is written on a single staff in 3/4 time. The lyrics are: "A per - son who holds an of - fi - cial po - si - tion.. Your Of pic - tures I've rath - er a spi - cy col - lec - tion A - If war should a - rise in some bar - bar - ous re - gions, Then Will peo - ple re - gard me with less of a - ver - sion Sup -". The piano accompaniment is written on a grand staff (treble and bass) in 3/4 time. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature. The music is marked with a piano (p) dynamic.

The vocal melody for Marcus continues on a single staff in 3/4 time. The lyrics are: "pi - ty may ve - ry well claim; ..... The -dom - ing my bach - el - or home; ..... They'll off to that trou - ble - some spot ..... We -pos - ing I is - sue com - mands, ..... Al -". The piano accompaniment continues on a grand staff (treble and bass) in 3/4 time. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature.

prais - es of men are his high - est am - bi - tion And yet he gets  
 meet with ap - pro - val from you on in - spec - tion, But not from the  
 hur - ry at once our Im - pe - ri - al le - gions, With ev - e - ry  
 - low - ing the Ro - Mans who come by ex - cur - sion To bathe from a

no - thing but blame! ..... Some ord - er in coun - cil I  
 ma - trons of Rome! ..... Now if to the na - tion, by  
 ship that we've got. .... But if through my ef - forts to  
 tent on the sands? ..... No doubt there's an - oth - er re -

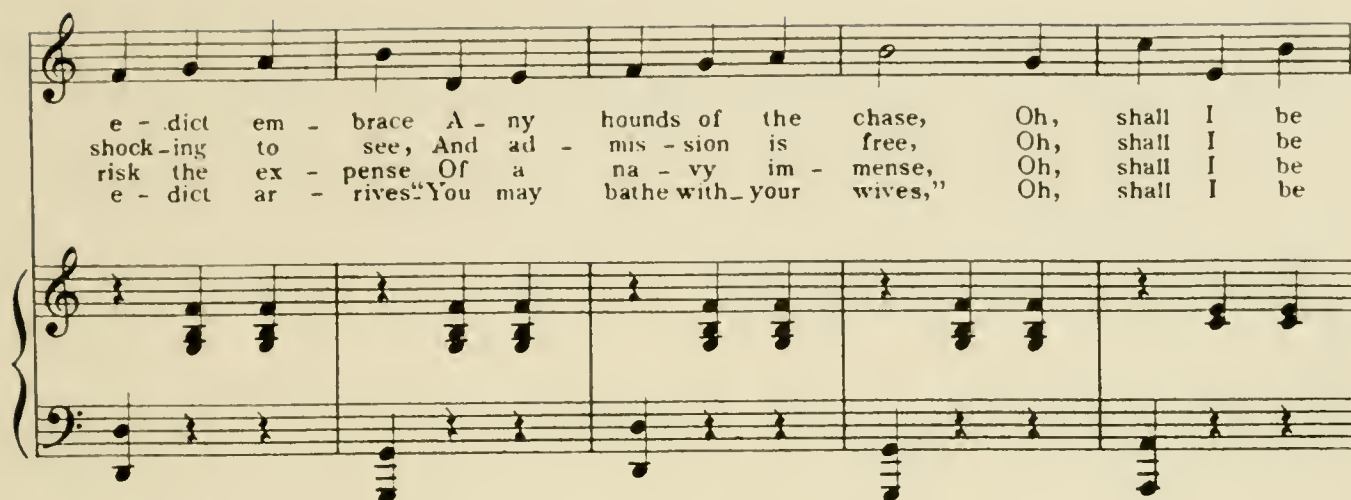
think of in - di - ting To make me a fa - vour - ite strong ; ..... If I  
 whom I am hat - ed, This tas - ty ar - tis - tic dis - play ..... I pres -  
 spare you tax - a - tion, The ar - ny is want - ing in men, ..... And the  
 - stric - tion that vex - es When tak - ing a dip in this bay; ..... If I

tie up the dogs to pre - vent them from bit - ing, Oh, shall I be  
 - ent un - a - bridged al - so un - ex - pur - gat - ed, Will *that* make me  
 na - vy's un - fit for the needs of the na - tion, Oh, shall I be  
 frame re - gu - la - tions for mix - ing the sex - es, Will *that* make me

pop - u - lar long! ..... For I want to be pop - u - lar!  
 pop - u - lar eh? ..... For I want to be pop - u - lar!  
 pop - u - lar then? ..... For I want to be pop - u - lar!  
 pop - u - lar eh? ..... For I want to be pop - u - lar!

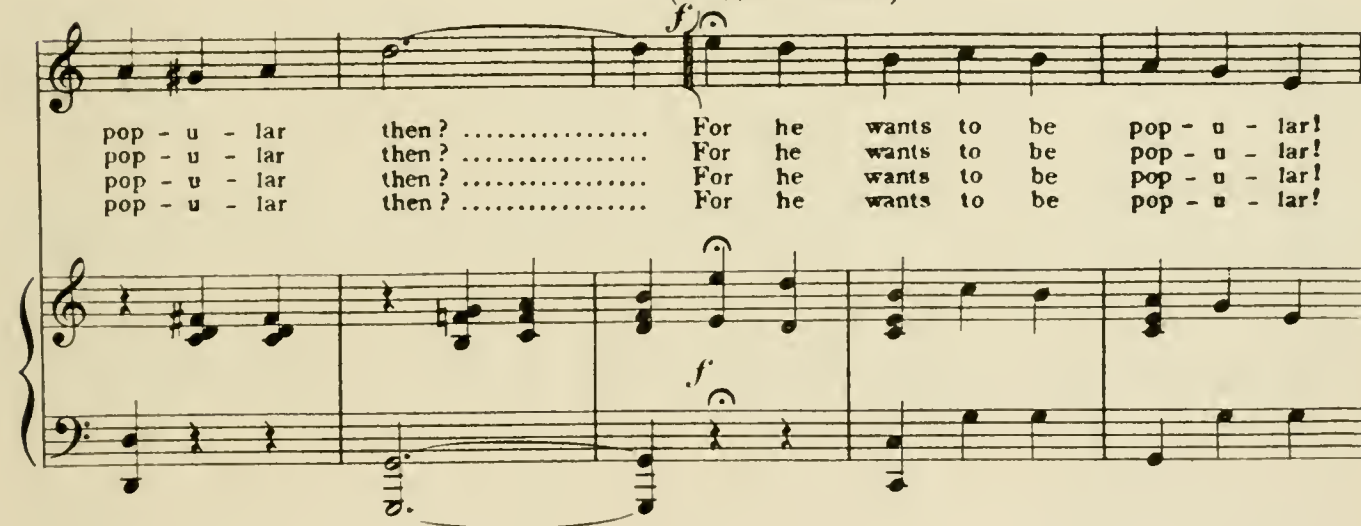
(Chorus.) **MARCUS.**

Pop - u - lar! Pop - u - lar! Wor-shipp'd by wom - en and men! ..... If my  
 Pop - u - lar! Pop - u - lar! Wor-shipp'd by wom - en and men! ..... If they're  
 Pop - u - lar! Pop - u - lar! Wor-shipp'd by wom - en and men! ..... If I  
 Pop - u - lar! Pop - u - lar! Wor-shipp'd by wom - en and men! ..... If my

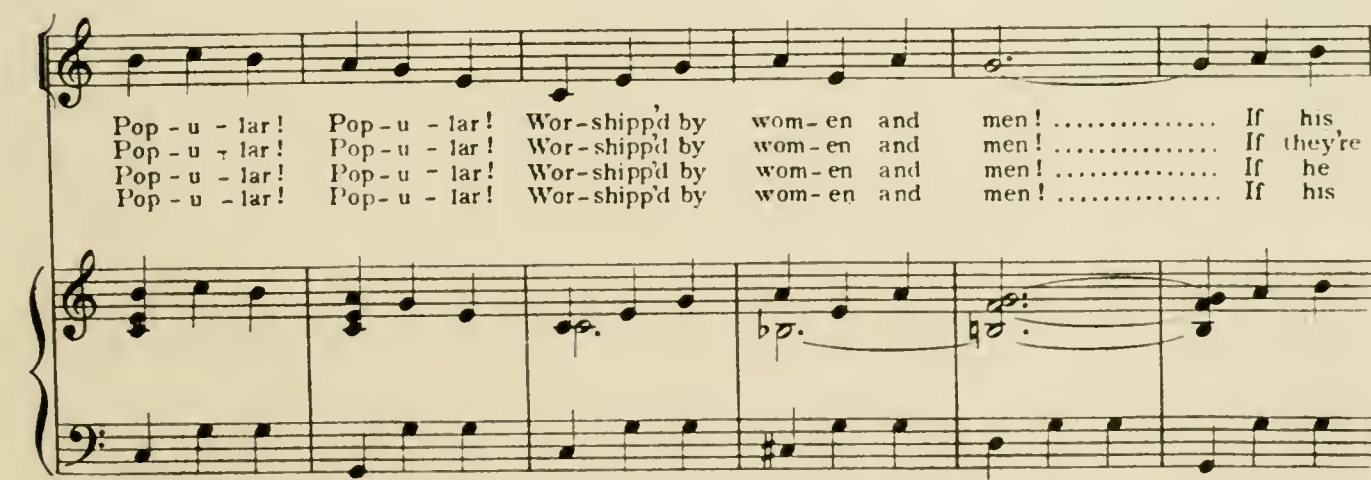


e - dict em - brace A - ny hounds of the chase, Oh, shall I be  
 shock - ing to see, And ad - mis - sion is free, Oh, shall I be  
 risk the ex - pense Of a na - vy im - mense, Oh, shall I be  
 e - dict ar - rives "You may bathe with your wives," Oh, shall I be

(Chorus in unison.)



pop - u - lar then? ..... For he wants to be pop - u - lar!  
 pop - u - lar then? ..... For he wants to be pop - u - lar!  
 pop - u - lar then? ..... For he wants to be pop - u - lar!  
 pop - u - lar then? ..... For he wants to be pop - u - lar!



Pop - u - lar! Pop - u - lar! Wor-shipp'd by wom-en and men! ..... If his  
 Pop - u - lar! Pop - u - lar! Wor-shipp'd by wom-en and men! ..... If they're  
 Pop - u - lar! Pop - u - lar! Wor-shipp'd by wom-en and men! ..... If he  
 Pop - u - lar! Pop - u - lar! Wor-shipp'd by wom-en and men! ..... If his

e - dict em - brace A - ny hounds of the chase,  
 shock - ing to see, And, ad - mis - sion is free,  
 risks the ex - pense Of a na - vy im - mense,  
 e - dict ar - rives - "You may bathe with - your wives," } Oh,

won't he be pop - u - lar then! .....

D.C.

*After last verse.*

*f*

# N<sup>o</sup> 24. SONG —(IRIS & CHORUS.) "I'M A NAUGHTY GIRL"

Tempo di Marcia.

Music by LIONEL MONCKTON.

PIANO.

Piano introduction in 2/4 time, key of D major. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The bass line starts with a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The music is marked with a forte (f) dynamic and includes various musical notations such as slurs, ties, and accents.

IRIS. *mf*

1. I'm an imp on mis-chief bent,
2. At the Ro-man Clubs, no doubt,

Piano accompaniment for the first line of the song. The music is in 2/4 time, key of D major. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The music is marked with a piano (p) dynamic and includes various musical notations such as slurs, ties, and accents.

On-ly feel-ing quite con-tent When do-ing wrong!  
Fun-ny tales you hear a-bout My go-ings-on!

Piano accompaniment for the second line of the song. The music is in 2/4 time, key of D major. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The music is marked with a piano (p) dynamic and includes various musical notations such as slurs, ties, and accents.

CHORUS.

IRIS.

When do-ing wrong!  
Your go-ings-on!

Some-times—when I've had the fun—  
If I like to sit and chat,

Piano accompaniment for the chorus. The music is in 2/4 time, key of D major. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The music is marked with a piano (p) dynamic and includes various musical notations such as slurs, ties, and accents.

I re\_pent of what I've done, But not for long!  
What can be the harm in that— Though day\_light's gone?

**CHORUS.** *f* But not for long!  
Though day\_light's gone!

**IRIS.** On my mis\_tress tricks I play,  
If some youth with man\_ners free

*f* *dim.* *p*

Tell\_ing her what love should say, Whis\_per\_ing what love should do;  
Dares to snatch a kiss from me, Do I ask him to ex\_plain?

She be\_lieves—and does it too!  
No—I kiss him back a gain!

*f*

*mf*

I'm a naugh - ty girl! ..... You need - n't  
 I'm a naugh - ty girl! ..... You need - n't

sham; ..... You know I am! .....  
 sham; ..... You know I am! .....

Rome is in a whirl, ..... Be\_cause they're  
 Rome is in a whirl, ..... Be\_cause they're

all a - fraid Of this naugh\_ty lit - tle maid!  
 all a - fraid Of this naugh\_ty lit - tle maid!

*f*

CHORUS. (in unison.)

She's a naugh - ty girl!..... We know it

well..... And mean to tell!.....

She's a bad one If we ev - er had one:

Oh, she's a ve - ry ve - ry naugh - ty lit - tle girl!

A Greek Slave.

D.C.

## DANCE.

The musical score is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic values and chordal structures. Dynamics are marked with 'f' and 'p'. The piece ends with a double bar line and repeat dots.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) marking. The fourth system begins with a forte (*f*) marking. The piece concludes with a double bar line at the end of the sixth system.

# Nº 25. SONG & CHORUS - (IRIS.) "A FROG HE LIVED IN A POND."

**PIANO.**

*Moderato.*

The piano introduction is in G major, 6/8 time, marked Moderato. It consists of two staves. The right hand features a melody of eighth and sixteenth notes with some triplets, while the left hand provides a steady eighth-note accompaniment. A piano (p) dynamic marking is present in the first measure of the right hand.

This system continues the piano introduction from the previous system. It maintains the same melodic and harmonic structure, ending with a piano (p) dynamic marking in the final measure of the right hand.

**IRIS.** *(Chorus unison.)* **IRIS.**

A frog he lived in a pond, O! A pond, O! A pond, O! He

The first line of the chorus is marked 'IRIS.' and '(Chorus unison.)'. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are 'A frog he lived in a pond, O! A pond, O! A pond, O! He'. The piano part continues with the same accompaniment pattern as the introduction.

**IRIS.**

warbled a plain - tive ron - do - Of bre-ke-ke-ke ko - ar! Ko-ar! The

The second line of the chorus is also marked 'IRIS.'. The vocal melody continues with the lyrics 'warbled a plain - tive ron - do - Of bre-ke-ke-ke ko - ar! Ko-ar! The'. The piano accompaniment remains consistent with the previous sections.

IRIS.

oth-er frogs thought it splen-did, Most splen-did — Most splen-did! Ap -

This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'oth-er frogs thought it splen-did, Most splen-did — Most splen-did! Ap -'.

IRIS.

plauding him when he end-ed With bre-ke-ke-ke ko - ax! Ko - ax! When

This system contains measures 5 through 8. The lyrics are: 'plauding him when he end-ed With bre-ke-ke-ke ko - ax! Ko - ax! When'.

ov-er the hill And ov-er the dale There sounded the trill Of a night-ingale, And the

This system contains measures 9 through 12. The lyrics are: 'ov-er the hill And ov-er the dale There sounded the trill Of a night-ingale, And the'.

frog declared, as the frogs knew well, "It's the fa-mous vo-cal-ist Phil-o-mel, It's the

This system contains measures 13 through 16. The lyrics are: 'frog declared, as the frogs knew well, "It's the fa-mous vo-cal-ist Phil-o-mel, It's the'.

vo-cal-ist Phil-o-mel!" "That

This system contains measures 17 through 20. The lyrics are: 'vo-cal-ist Phil-o-mel!" "That'. The system ends with a double bar line. There is a small 'L.H.' marking in the piano part at the end of measure 18.

thing," Said he, "Can't sing like me; It's on - ly her place at the top of the tree, For

depth of feel - ing she whol - ly lacks, Sing bre - ke - ke - ke x ko -

- ax, ko - ax!"

Sing bre - ke - ke - ke x ko - ax!

Sing bre - ke - ke - ke x ko - ax!

Sing bre - ke - ke - ke x ko - ax! Ko - ax!

IRIS.

One night with ev-'ry-thing still, O! All still, O! All still, O! He

IRIS.

climbed up a slant - ing wil - low, Oh, bre-ke-ke - kee ko - ax! Ko - ax! He

IRIS.

sang in a rath - er wrong key, The wrong key! The wrong key! De -

IRIS.

-lighting a neighbouring don-key With a bre-ke-ke - kee ko - ax! Ko - ax! He

pricked up his ears Ex - ces - sive-ly long, Af - fected to tears By the

ten - der song, And he said he nev - er had heard that tone In

a - ny - one's voice ex - cept his own! In a - ny voice but his

own! "A

L. H.

bird," Said he, "Ab - surd Would be, For no one can sing but the frog and me, And

ev - en his voice on the high note cracks - Sing bre - ke - ke - keæ ko -

- ææ Ko - ææ!"

Sing bre - ke - ke - keæ ko - ææ!

Sing bre - ke - ke - keæ ko - ææ!

Sing bre - ke - ke - keæ ko - ææ! Ko - ææ!

IRIS.

But an owl flew out from a hole, O! A hole, O! A hole, O! On

IRIS.

IRIS.

hearing the frog-gies so - lo Of bre-ke-ke - kee ko - ax! Ko-ax! The

IRIS.

frog by van-i - ty made dense, Yes, made dense, Yes, made dense. Was

## IRIS.

chanting a fin - al ca - dence Of bre-ke-ke-keæ ko - ææ Ko - ææ! Now, an

The first system of the musical score for 'IRIS.' features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is one sharp (F#). The vocal line begins with a series of eighth and sixteenth notes, followed by a longer note. The piano accompaniment consists of chords and moving lines in both the right and left hands.

owl... likes eggs, And an owl likes mice, But he thinks frogs' legs Are ex - treme - ly nice! He

The second system continues the musical piece. The vocal melody has a more complex rhythmic pattern with many sixteenth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active right hand with various chords and intervals.

made a swoop with an o - pen throat, And no-bo-dy heard the frog's top note! No

The third system shows the vocal line with a long, sustained note followed by a swooping melody. The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal melody.

no - bo-dy heard the note! "Tu-

The fourth system concludes the piece. The vocal line ends with a final note and a short phrase. The piano accompaniment features a series of chords and moving lines, ending with a final cadence. The system is marked with a double bar line and a repeat sign.

- wht! Tu-whoo! That bit Will do!" And he went for a- nother frog or two, So the

cho - rus van - ished like jump - ing Jacks, With bre - ke - ke - ke x ko -

- ax! Ko - ax! With bre - ke - ke - ke x ko - ax!

That

That

That

thing," Said he, Can't sing Like me; It's on - ly her place at the

thing," Said he, Can't sing Like me; It's on - ly her place at the

thing," Said he, Can't sing Like me; It's on - ly her place at the

top of the tree, For depth of feel - ing she whol - ly lacks, Sing

top of the tree, For depth of feel - ing she whol - ly lacks, Sing

top of the tree, For depth of feel - ing she whol - ly lacks, Sing

bre-ke-ke-keæ ko - ææ Ko - ææ! Sing bre-ke-ke-keæ ko - ææ!

bre-ke-ke-keæ ko - ææ Ko - ææ! Sing bre-ke-ke-keæ ko - ææ

bre-ke-ke-keæ ko - ææ Ko - ææ! Sing bre-ke-ke-keæ ko - ææ! Ko - ææ!

# No. 26. SONG — (HELIODORUS.) "NOTHING BUT NERVES."

PIANO. *Moderato.*

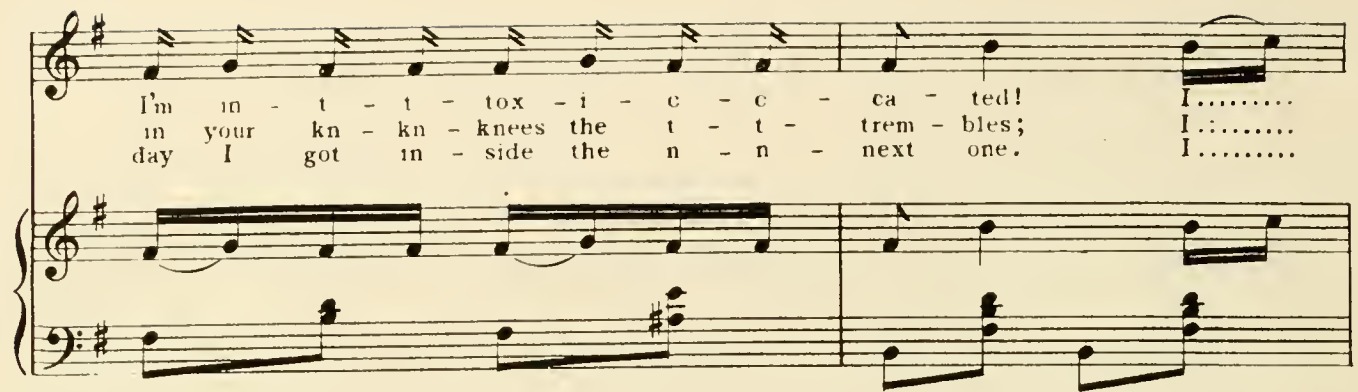
HELI.

I've had a j - j - jol - ly d - d - day, But  
 To w - w - walk a - long the st - st - street, You  
 It's hard to f - f - find one's d - d - door, When

though I am a b - b - bit e - la - ted, Don't  
 d - d - don't know what it r - re - sem - bles, With  
 s - s - some - thing has p - p - per - plex'd one; I've

think from what I s - s - s - s - say That  
 p - p - pins and nee - dles in your feet And  
 al - ways walk'd in st - st - straight be - fore, To -

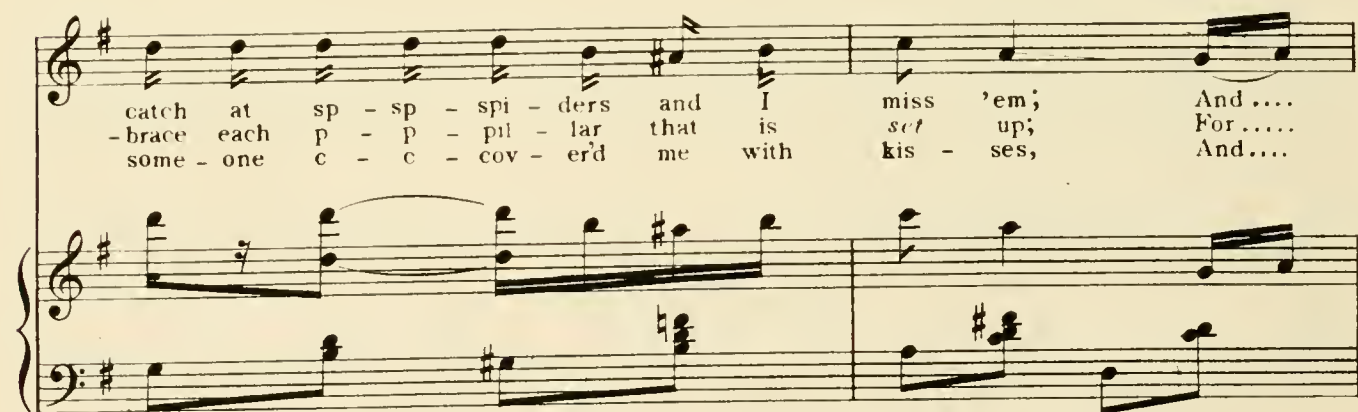
I'm in - t - t - tox - i - c - c - ca - ted! I.....  
in your kn - kn - knees the t - t - trem - bles; I.....  
day I got in - side the n - n - next one. I.....



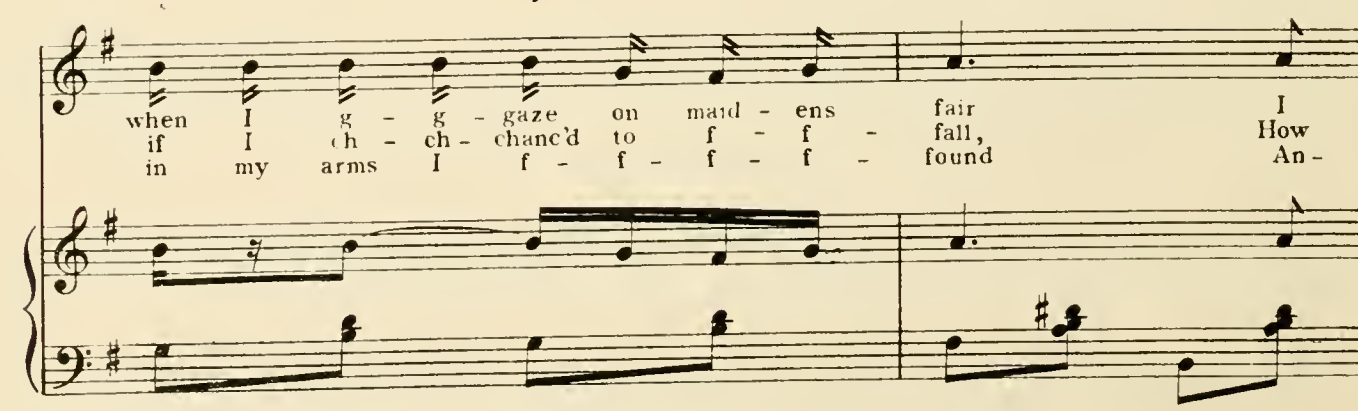
look at *one* and see a p - p - pair, I.....  
c - c - cling to ev - 'ry w - w - wall, Em -  
had - n't t - t - time to look a - round, When



catch at sp - sp - spi - ders and I miss 'em; And ....  
-brace each p - p - pil - lar that is *set* up; For ....  
some - one c - c - cov - er'd me with kis - ses, And....



when I g - g - gaze on maid - ens fair I  
if I ch - ch - chanc'd to f - f - fall, How  
in my arms I f - f - f - found An -



## CHORUS.

want to k - k - k - k - k - k - kiss 'em!      He wants to k - k - k - k - k - k -  
 should I g - g - g - g - g - g - get up?      How could he g - g - g - g - g - g -  
 - o - ther f - f - fel-low's ni - m - mis - sis.      An - o - ther f - f - fel-low's m - m -

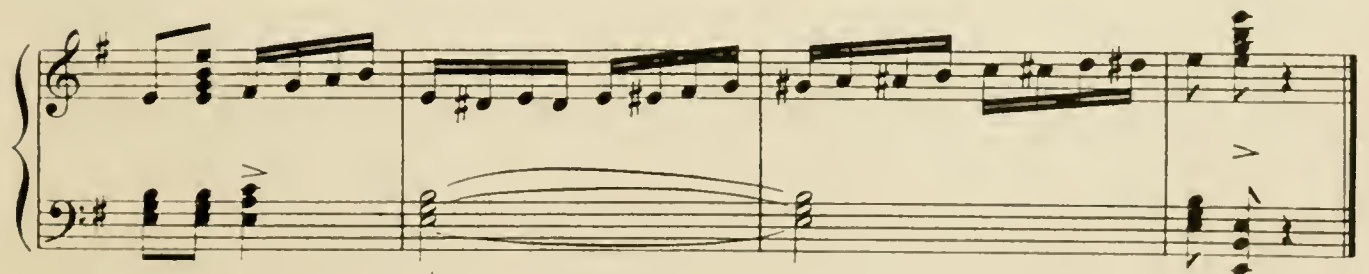
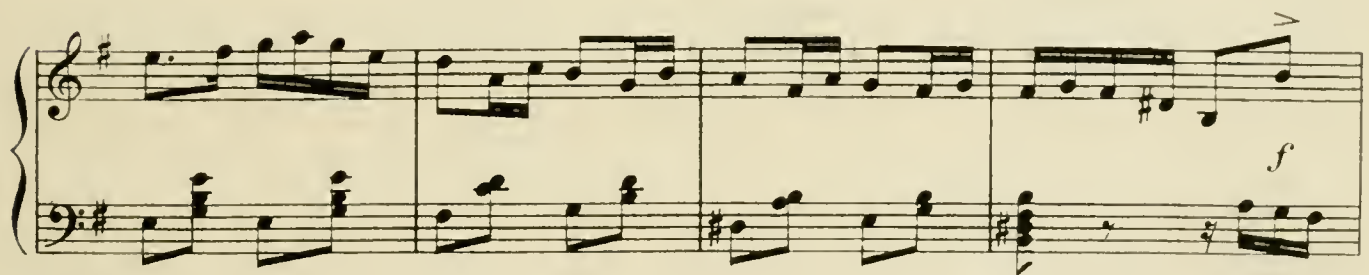
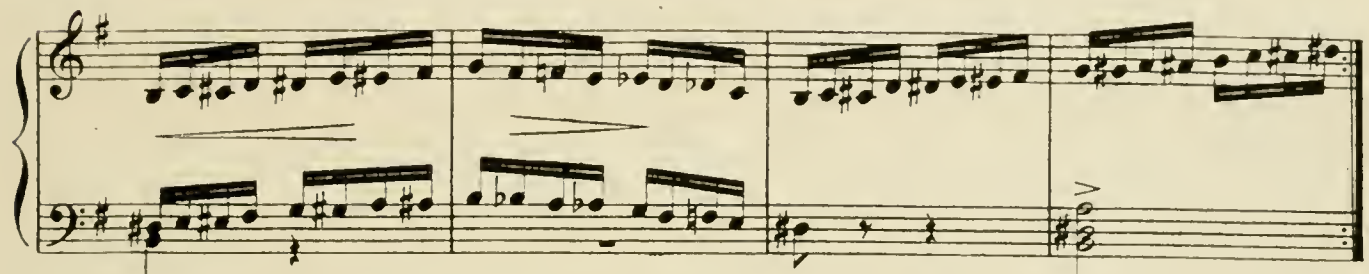
-kiss 'em! } But it's n - n - n - no - thing but n - n - n - nerves That's  
 -get up? }  
 -mis - sis. }

making me walk in these c - c - c - curves, Don't think I'm a shammer. To st - t - t - tammer. I

s - s - s - suf - fer from n - n - n - nerves! I s - s - s - suf - fer from nerves!

DANCE.  
Allegro.

The musical score is written for piano and consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The first system begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system features a forte (*ff*) dynamic with accents and a piano (*p*) dynamic section. The fourth system continues with piano (*p*) dynamics. The fifth system concludes with a forte (*ff*) dynamic and accents. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



N<sup>o</sup> 27. DUET — (MAIA & DIOMED.) "FORGIVE"

Andante.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante'.

MAIA.

The an - swer in your eyes I

Maia's first vocal line is written on a single staff. It begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with a steady, flowing pattern of chords and moving lines.

M

dare not look and read!

If in your heart no pi - ty lies, Then

Maia's second vocal line continues the melody with a mix of eighth and sixteenth notes. The piano accompaniment remains consistent, providing a rich harmonic background.

M

hope is dead in - deed!

But mer - cy calls to you. To

Maia's third vocal line concludes the phrase with a final note. The piano accompaniment features a more active, rhythmic pattern in the right hand, with frequent sixteenth-note runs.

M

hear and heed my cry, For she who loves can pi - ty too— And

M

*rall.*  
you have loved—as I.

DIOMED.

D

For - give! For - give! And let my dear one live!.....

D

I ask for her your par - don full and free!

D

In mer - cy's name Her life from you I claim;.....

D

For - give! For - give! And spare my love..... to

D

me. I

D

ask not your in - tent— What fate may be my own, But

D

this I ask—that pun-ish-ment May fall on me a-lone; Let

D

sweet com-pas-sion stir Your heart to no-ble deeds, And

D

grant for-give-ness full to her Who bro-ken-heart-ed pleads, Who

D

MAIA.

bro-ken-heart-ed pleads. For-give! For-give! And let my

M

dear one live! I ask for him your par-don full and free....

M

In mercy's name His life from you I claim; Forgive! Forgive! And spare my

M

love to me.

**SOPRANOS.**

For-give! For-give! And let her dear one live.....

**TENOR.**

For-give! For-give! And let her dear one live.....

**BASS.**

For-give! For-give! And let him live.

M

D

We ask for him your par - don full and free,.....

We ask for him your par - don full and free,.....

We ask for him your par - don full and free,

M

D

In mer - cy's name His life from you I claim;.....

In mer - cy's name Her life from you I claim;.....

*p* Ah! in mer - cy's name His life from you we claim;

*p* Ah! in mer - cy's name His life from you we claim;

*p* Ah! in mer - cy's name His life from you we claim;

*p* Ah! in mer - cy's name His life from you we claim;

*dim.*

M For - give! For - give! And spare my love to

D For - give! For - give! And spare my love, my love to  
For - give! For - give! And let her hap - py

Ah, For - give! And let her hap - py

Ah,..... For - give And let her hap - py

Ah, For - give And let her hap - py

M me.

D me.  
be.  
be.  
be.  
be.

## Nº 28. FINALE ACT II. - "HAIL ANTONIA HAIL!"

PIANO.

SOPRANOS.

Hail! An - to - nia! hail! Be thou....

gra - cious, Bride of Love,

TENOR.

In thy spa - cious Halls a - bove -  
In thy spa - cious

Let our prayers pre - vail! ..... Hail! An -

Halls a - bove - Let our prayers pre -

**BASS.**

Let our prayers pre -

- to - - nia! ..... hail!

-vail! An - to - nia! .... hail!

-vail! An - to - ni - a! hail!

Hail! An - to - nia! hail!

Hail! An - to - nia! hail!

Hail! An - to - nia! hail!

The musical score is arranged in three systems, each with four staves. The top three staves of each system are for vocal parts (Soprano, Alto, and Bass), and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

**System 1:** The vocal parts enter with the lyrics "Hail! An - to - ni - a!". The piano accompaniment provides a harmonic foundation with chords and moving lines.

**System 2:** The vocal parts continue with the lyrics "- to - ni - a! An - to - ni - a! hail!". The piano accompaniment features more active melodic lines, including some sixteenth-note passages.

**System 3:** The vocal parts repeat "Hail! Hail! Hail! ...". The piano accompaniment includes a section marked with a "2" and a dashed line, indicating a second ending or a specific rhythmic pattern, before concluding with a final cadence.

# FAVORITE SONGS BY SIDNEY JONES

## THE GIRL OF MY HEART. COMPASS.

No 1 in D.  
No 2 in Eb.

Sung by Mr C. HAYDEN COFFIN.

D to D.  
E to E.

Words by  
HARRY GREENBANK & ADRIAN ROSS.

Music by  
SIDNEY JONES.

My love may be born a prin - cess, My love may be  
low - ly of birth; Which - ev - er she be, I con -

Copyright 1898.

## A SONG OF LOVE.

In Eb.

Sung by Miss HILDA MOODY.

C to G.

Words by  
HARRY GREENBANK & ADRIAN ROSS.

Music by  
SIDNEY JONES.

A song of love is this, My love! A  
song that woos a kiss, My love! To woo a

Copyright 1898.

## THE GOLDEN ISLE.

In Eb.

Sung by Miss MARIE TEMPEST.

C to B.

Words by  
HARRY GREENBANK & ADRIAN ROSS.

Music by  
SIDNEY JONES.

*a tempo*  
O my own and my a - dored!  
To some is - land un - ex - plored Let us

Copyright 1898.

PRICE TWO SHILLINGS EACH, NET.

HOPWOOD & CREW, 42, NEW BOND STREET, LONDON, W.







UNIVERSITY OF ILLINOIS-URBANA  
M1503J66G7 C001  
A GREEK SLAVE LONDON  
  
3 0112 015710020